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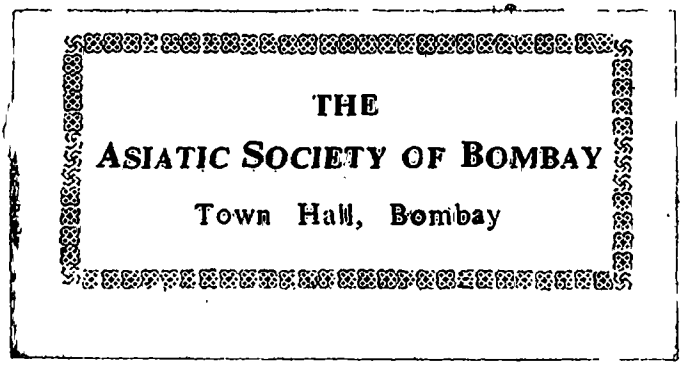

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ROME.

A TOUR OF MANY DAYS.

BY SIR GEORGE HEAD

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"Et quæ tanta fuit Romam tibi causa videndi?
Libertas! Quæ sera, tamen respexit inertem."

VIRGIL.

IN THREE VOLUMES.—VOL. I.

A.C.

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A

TOUR IN MODERN ROME,

&c. &c.

INTRODUCTORY CHAPTER.

"Chi va piano, va sano;—e va lontano."
Italian Proverb.

THE present work is intended for the general public; to furnish to the numerous readers, at home or abroad, a simple and distinct account of Rome and its antiquities, according to a plan which I will at once endeavour to explain; and then I will state the means by which the materials necessary to carry the plan into execution were collected.

The extent of territory proposed to be described in these volumes is limited to the space enclosed within the walls of Rome on both sides of the Tiber, with the addition only of a few places and objects which, falling within the reach of an easy morning's walk, must be considered part and parcel of the things to be visited: such as the Ponte Molle; the villas Borghese, Albani, and Pamfili Doria; the Basilicas of S. Sebastian, S. Lorenzo, and S. Paolo fuori le Mura; the churches of S. Pancrazio, S. Agnese fuori le Mura, S. Costanza, and Domine quo vadis; the ancient temples of Bacchus and of Dio Redicolo; the fountain of Egeria; and the tombs of Caius Cestius and Cecilia Metella. This territory I have divided into eighteen topographical divisions, and have assigned a separate chapter to each division; and each chapter, with the exception of the first and ninth, where there are no churches, contains two sections, of which the second section relates to the churches exclusively.

I have not here adopted the ancient plan of Augustus, who divided Rome into fourteen regiones—for this reason, because the regiones, or, as they are called in modern Italian, rioni, are traced in such a manner that, without any regard to the limits of the seven hills, here and there portions of two or more hills are indiscriminately comprehended in the same regio; whereas it is infinitely more desirable to have a clear idea of the hills than of the regiones, which latter are interesting almost exclusively to antiquaries. Neither are there sufficient means of knowing the precise limits of the regiones; for Publius Victor, Sextus Rufus, and others, on whose writings we depend exclusively for information, give no farther *data* as to the periphery of each regio, than the boundaries with relation to each other, the number of streets belonging to each, and a list of the temples and public buildings they contain. Therefore I have preferred to assume for my divisions those remarkable portions of ground with which the modern public at large are best acquainted, as will be seen by the following list of my chapters:—Chapter 1 contains the portion outside the walls comprising the approach by the Porta del Popolo. 2. The Corso, identical with the ancient Via Flaminia. 3. The Pincio. 4. The Quirinale. 5. The Viminale. 6. The eastern portion of the Campus Martius. 7. The western portion of the Campus Martius. 8. The Capitoline. 9. The Palatine. 10. The Forum, the Velabrum, and Circus Maximus. 11. The Cœlian. 12. The Esquiline. 13. The Aventine. 14. The portion outside the walls from the Porta Salaria to the Porta Ostiensis, now S. Paolo. 15. The Janiculum. 16. The Vatican or the Leonine city. 17. The Vatican, comprehending the palace exclusively. 18. The portion outside the walls beyond the Porta Janiculensis, now Pancrazio. With all which well-known points and places the divisions may be identified precisely in the same manner as the smaller streets in London are identified, according to our system of social and postal communication, with the larger streets and with the squares. Thus, to say nothing of the Corso and the Forum, places of common resort, the Campus Martius is enclosed, as it were, in a nook, within a bend of the Tiber; and all the rest above specified are either of limits not to be mistaken, or else remarkable by some one

or more well-known object or objects. The Capitoline hill, for instance, is surmounted by a lofty tower, crowned by the statue of *Roma Christiana*, conspicuous the whole length of the Corso. The Palatine is circumscribed all round by lofty banks, scarped and lined with brick—ruins, for the most part, of the palace of the Cæsars. On the summit of the Quirinale are the horses of Phidias and Praxiteles. On the Viminale are the baths of Dioclesian. On the Esquiline the baths of Titus. The Cælian is distinguished by lofty scarped banks on every side, and the Colosseum at its foot; and the Aventine by a cluster of churches and convents, forming together a beautifully picturesque group, overhanging the Temple of Vesta and the Tiber. Notwithstanding, however, that the divisions are thus so far determinable, it is not so easy to state the boundaries of the seven hills precisely, or say always with certainty what portion of ground properly belongs to one hill and what to another, even if the ancients themselves were able to do so; especially where the Quirinale, Viminale, and Esquiline, all three converge upon an undulating surface, covered with a multitude of small streets so unconnected and tortuous, that it is quite impossible to pursue one's way straight to a desired point in any given direction. Under these circumstances, I have assumed, somewhat arbitrarily perhaps, the modern streets, *such as they are*, for my boundary lines, not caring whether the deviation be on one side or on the other, but reconciling all discrepancies as well as I can after an attentive consideration of the subject, and a tolerably perfect acquaintance with the ground in question,—careful above all things to convey a correct idea of the locality to the mind of the reader. The territory being thus distributed, I have traced the various routes according to the paper in the Appendix to the first volume marked A, through all the streets and lanes, with sufficient exactness to enable any person if in Rome to go from one place to another; or even if at home, sitting in his arm-chair, to mark the way upon a map of the modern city. At the same time I have taken care to arrange the topographical descriptions in such a manner that those persons not interested or curious about that portion of the work may skip, if so inclined, and pass forward without inconvenience to the subject that follows.

In describing the antiquities, I have not aimed at more than to give just so much of the history and character of each object as, though perhaps already known to numerous enlightened readers, is indispensable to mark its identity, and serve as the substructure of what I have to add from personal observation; such as here and there a remark either with regard to disputed questions among antiquaries, or arising from the relation which the ruin or monument in question may bear to others in the vicinity; and I have introduced occasionally, as episodes in the way of light reading, such various scenes and incidents illustrative of the present condition of modern Rome as bear reference to each particular locality.

With regard to the churches, and previous to making the reader acquainted with the regular order, which for the sake of easy reference and perspicuity I have adhered to in describing them, it will be necessary to say a few words relative to their construction and history.

The ancient Roman basilica, used for the purpose of their law-courts and as a rendezvous for merchants and the people, is the prototype of the Christian churches: accordingly the seven principal cathedrals in Rome, S. Peter, S. John Lateran, S. Maria Maggiore, S. Croce in Gerusalemme, S. Paolo fuori le Mura, S. Lorenzo, and S. Sebastiano, are called basilicas. The area of the interior was an oblong, terminating with a small portion elevated a few steps above the lower level; and at the extremity was a large niche or absis, in the centre of which the prætor or presiding magistrate sat in his chair surrounded by the public functionaries. The larger portion of the area towards the entrance consisted either of a single nave, or three naves, or five naves, divided in both the latter cases by columns supporting a continuous entablature; and above was a flat ceiling. The Roman churches, however, may perhaps owe a more ancient origin to the Pagan temples, between which and the basilica there was essentially little difference, as may be seen by the ancient temple of Fortuna Virilis in Rome, converted with very trifling alterations to a place of Christian worship; or by the description by Lucian of the temple of the Syrian goddess at Hieropolis, within a few miles of Samosata, his native town, of which, speaking as an eye-witness, he gives a wonderfully graphic picture, comprising

some very striking points of resemblance, such as the interior perfumed with clouds of incense, the columns, the statues, the gilded ceiling, and a portion of the area at the extremity, called Θαλαμος, accessible to none but the priests, and elevated, like the modern choir, above the lower level. At all events the circular temples, such as the Pantheon and the Temple of Vesta, the former of which was adapted to the offices of the Roman Catholic church, literally without any change at all, have evidently furnished the model of the numerous circular, oval, and octagonal churches at present existing.

As to the rectangular churches, it is not to be wondered at that in the early days of Christianity a form of building especially contrived for the convenience of large congregations, and then in general use, was adopted; and there are, accordingly, at the present day churches of a single nave, churches of three naves, and, in the instances of S. John Lateran and S. Paolo fuori le Mura, churches of five naves. In these generally the elevated portion above-mentioned of the area at the extremity of the basilica is still represented by the choir or sanctuary; and the absis—which may be briefly described as the perpendicular section, or rather bi-section of a dome, the same as a spacious niche, as near as may be—has been preserved without any alteration. Also in the centre of the absis the pontifical, papal, or episcopal chair is to be seen in many of the early Christian churches, placed in precisely the same position where the prætor's chair stood formerly. The form, moreover, is so like the ancient Roman prætor's or curule chair, that, compared with specimens of the latter that I have seen in Rome, the difference is hardly perceptible. Both, in shape resembling an easy library chair, are formed out of a solid block of white marble, and ornamented with bass-relief.

The altars, too, of the pagan temples have been adopted in the Roman churches with little alteration. These may be said to be of two varieties, such as may be seen existing in their original state on the circumference of the Pantheon: one, the *ædicula*, a term indicating the station where the ancients used to place the statues of their deities, and consisting of an altar-table upon the wall, protected by a pediment supported on a pair of columns; and the other similarly protected by a pedi-

ment and its columns, but contained within an arched or rectangular recess, or within an absis. Another and a modern variety of altar also in use in the modern churches is merely an altar-table appended to the wall, without any other ornament than the altar picture, with which altars of every description in Rome are almost invariably surmounted. It will be here necessary to remark that in the Roman Catholic churches the terms chapel and altar, "*capella*" and "*altare*," are used indiscriminately.

The pediments in the Roman churches are of three varieties, to the first of which, when neither of the others are particularly mentioned, I must be understood to allude in my description; that is the most ordinary and classical of all, used above the windows and doors of most modern dwellings, and being of the form of an isosceles triangle, somewhat resembling, from the inclination of the upper members, the expanded wings of an eagle, was called by the Greeks Αετος or Αετωμα. The second variety, which I have distinguished by the term "*curved*," is where a curve instead of the legs of the triangle surmounts the entablature; and the third variety, which I have called the "*broken pediment*," is where the apex of either of the two varieties above-mentioned, like the centre of a blown-up bridge, is wanting.

Among the various appendages which, notwithstanding the above-mentioned characteristic features retained, the forms and ceremonies of the early Christian worship rendered necessary to engraft upon the basilica, the first was the atrium or quadrangle in front of the principal entrance and gable. The quadrangle with a fountain in the middle, of which the receptacle was called the "*cantharus*," was surrounded by a portico, for the convenience of those penitents or neophytes whose state of probation was not sufficient to be permitted to advance nearer to the sanctuary. Immediately within the entrance of the church there was also a portico, called the "*narthex*," appropriated to the reception of the neophyte or catechumen more advanced in the order of privileges; and upon the walls of the church above, encompassing one, two, or three sides of the building, was another portico, or rather gallery, for the convenience of women exclusively. The choir or presbytery, perhaps for the purpose of removing it from the position pre-

viously occupied by the Θαλαμος in the pagan temples, was at first constructed on a quadrangular area in the middle of the nave, and enclosed by a low marble balustrade, outside of which, upon the two angles towards the entrance of the church, were a pair of marble pulpits, called "*ambones*," from one of which was read the epistle, and from the other, distinguished by the paschal candlestick, the gospel. The practice, therefore, of having two pulpits, which has grown into use of late years in our English churches, proceeds evidently from this origin. Of the above-mentioned distinctive features of the primary Christian churches, though all have generally disappeared for many centuries, some one or more specimen or specimens of each are yet in existence. For instance, in the church of S. Clemente, the most perfect model existing as well of the early Christian church as of the ancient Roman basilica, supposed to have been built by S. Clement, third bishop of Rome in succession after S. Peter the apostle, in the ninety-first year of the Christian era, there is to be seen in perfect preservation the atrium outside the building. In the church of S. Clemente also, enclosed in the middle of the nave by a low balustrade of marble, is the choir or presbytery in the position above referred to; and also outside the balustrade a pair of marble ambones, and in front of the one on the left-hand side, a small column of marble representing the paschal candlestick. The present is the only specimen in Rome of such a choir or presbytery, though there are several of the ambones, of which the two finest pair are—one in the church of Aracœli, and the other in the church of SS. Nereo ed Achilleo, near the baths of Caracalla. The position, however, in the churches where the presbytery enclosed in the middle of the nave is wanting, is on both sides of the main arch which divides the nave from the transept. There is also in the church of S. Clemente, upon the gable wall above the entrance, one of the ancient galleries above referred to, which was used to be appropriated to the female congregation. A better specimen of such a gallery is to be seen in the church of S. Agnese fuori le Mura, where it encompasses three sides instead of, as here, one side only of the building. In the church of S. Clemente also, in the absis at the extremity, may be seen, as well as in many others of the early churches, an episcopal chair of marble. In the church of S.

Clemente there is not the *narthex* or inner portico; though specimens of these also may be seen in the churches of S. Silvestro in Capite, S. Maria in Acquiro, S. Agnese fuori le Mura, S. Anastasia, and S. Lorenzo in Damaso, all, with the exception of S. Anastasia, the date of which is unknown, belonging to the third and fourth centuries.

An important alteration in church architecture, the addition of the square brick tower or belfry to the front gable of the basilica, took place in the year 772, when Adrian I. annexed the first of these towers ever constructed to the church of S. Francesca Romana, in the Forum; and such appendages, built, as appears by several that remain at the present day, on a uniform model of extraordinary solidity, were applied to the Roman churches for several centuries afterwards, until superseded by the dome. The first dome of the modern prolate form was erected by Sixtus IV. in the year 1483, upon the church of S. Agostino, and the model has since been adopted all over Europe, though it seems extraordinary that the example afforded by Agrippa, of an oblate figure, in the Pantheon, and afterwards imitated by Justinian in S. Sophia, at Constantinople, considering the wonderful durability of both experiments, attested by the lapse of ages, has never, with the exception of a few rare instances, been followed.

I cannot pretend to state the precise period when Gothic architecture made its first appearance in Italy, though it is observable in the three churches of S. Maria sopra Minerva, S. Maria del Popolo, and S. Agostino above mentioned, the first built by a congregation of Dominican monks in the year 1378, in the reign of Gregory XI., and the two latter by Sixtus IV., nearly a hundred years afterwards. With the exception, however, of these three churches, there are no others in Rome where the Gothic architecture is the main characteristic, though partial specimens of the pointed arch and other Gothic ornaments appear occasionally in a single chapel, in a monument, or in a cloister; but even in the three instances here alluded to, the Gothic style is combined with the Teutonic.

The distinctive feature of the Teutonic style of architecture appears to be, first, the division of the naves by compound piers, or piers faced by columns or pilasters, instead of simple

columns, otherwise termed single bearing shafts; and next, a continuous entablature resting on the columns, and a vaulted instead of a flat ceiling. The first deviation from the classical model, of which the Basilica of S. Mariæ Maggiore is considered the most magnificent specimen in existence, if not introduced by Constantine in his Basilica in the Roman Forum, which for many centuries was mistaken for the Temple of Peace by the antiquaries, is at any rate to be attributed to his mother S. Helena, who constructed the Cathedral at Treves on the Teutonic model, a style which has since obtained in Rome so generally, that full four-fifths of all the churches are so constructed. Our Saviour's cross, inscribed on the Labarum or standard of Constantine, and ever since identified with the form of the Christian churches by the transept, was then first engrafted on the pagan model; and the change accordingly gave rise to serious disputes between the head of the Roman church and the Patriarch of the East as to which of the figures, whether of the Latin or of the Greek cross, was to be adopted: with regard to which distinction it may be observed that the church of S. Sophia at Constantinople, where the figure is formed by the similar areas of the four supporting arches of a dome elevated above a square, represents a Greek cross, though a cross is still considered a Greek cross even though the transverse limb be longer or shorter than the perpendicular limb, so long as both limbs be equally divided at the point of intersection, and the angles be right angles. But if, *cæteris paribus*, the transverse limb be shorter than the perpendicular limb, and divided equally, while the perpendicular limb is divided unequally at the point of intersection, like the cross of our Saviour, then the cross is a Latin cross. The Latin cross accordingly belongs exclusively to the Roman churches, with the exception of the circular and oval churches, and one solitary instance where the Greek cross appears in a rectangular building, namely, the church of S. Maria degli Angeli. The transept, however, is not adopted in Rome invariably, and several of the smaller churches still retain the plain flanks of the Basilica.

I may now observe, as to the manner in which I have undertaken to describe the churches with reference to the above premises, that I have constantly endeavoured, in taking the separate parts, to preserve the same order of sequence, assuming

always the form of the cross as a ground plan, and taking first the lower portion of the perpendicular limb, represented by the naves; secondly, the whole transverse limb, represented by the transept; and thirdly, the upper portion of the perpendicular limb, represented by the choir. And here I must remark, that I have comprised the whole of the transverse limb of the cross under the denomination of the transept, instead of dividing it into two portions, the north and the south transept, as is done in our English cathedrals; not only for the sake of perspicuity, but because it is indispensable to do so. For in Rome the aspect of the churches bears no relation at all to the points of the compass; and consequently there is no such thing existing as a *north* or a *south* transept. An eastern aspect is not even maintained invariably by the Basilicæ. Commencing then by the first of the three portions above indicated, as the natural impulse of the mind leads one, on entering a large apartment, to look first above, then below, and afterwards round about, so I have made it a rule always to begin with the ceiling, to take next the pavement, and, last of all, in the case of a church of three or five naves, the side naves and the lateral chapels. Proceeding then to the second portion, the transept, which is usually divided from the nave by a lofty and spacious arch, I observe the same order as relates to the ceiling and the pavement as in the nave; afterwards taking the two chapels, which are most commonly situated one at each extremity; and, last of all, the other chapels, if there are any. Thence, arriving at the third portion, the choir—which, in those churches where there is a transept surmounted by a dome, consists invariably of the space within one of the supporting arches and an absis beyond it, with the addition occasionally of a greater or less portion of vaulting between the arch and the absis; and in the churches where there is a transept without a dome, or where there is no transept, consists of the absis alone —I finish, adhering as nearly as possible to the principle already laid down, with the high altar. The high altar is always situated, unless in a few rare instances where it stands in the middle of the transept, either at the entrance of the choir isolated under a canopy, or within the absis at the extremity. And finally, I would remark that for reasons which, on considering the construction of the choir, will appear evident, I have

necessarily been very frequently compelled to make use of the terms *absis*, *tribune*, and *choir* "synonymously" in my descriptions; and that, with reference to the terms *right* and *left*, in indicating the position of an object, whether on the right or left hand side, I speak with reference to the direction in which I am advancing. And when I describe the object itself to which I necessarily stand opposite, the side nearest my own left hand is the left-hand side, and the other the right-hand side, precisely as if I were to describe my own image reflected in a looking-glass.

I have by no means presumed to attempt an artistical account of the pictures, statues, and other works of ancient and modern art, which, in my descriptions of churches, palaces, &c., I have had occasion to notice; for such objects, from their multitude alone, would require far more space than is contained altogether in these volumes. I have therefore merely recorded those which particularly attracted my attention, or which, in order to convey a general idea of the style of decoration, it was indispensable to mention. But I have, on the contrary, been careful invariably to identify in every practicable instance, whether in churches or palaces, the quality of the ancient marble composing the columns and other articles, from a conviction that such a category may tend to a useful purpose, by affording the means of comparison of the columns belonging to the buildings of ancient Rome, specified by the classic writers, with those actually in existence. The quantity of ancient marble distributed in every part of the city at the present day is really astonishing; and such is the abundance of columns, portals, sheathing of walls, urns, *tazze*, large receptacles belonging to fountains, and sarcophagi, that, considering the afflictions to which Rome was subject for many centuries, from the incursions of barbarians, civil dissensions and conflagrations, to say nothing of the vast exportation of objects purchased by *dilettanti* travellers from all parts of Europe, nothing short of actual inspection can give an adequate idea of the reality. Besides innumerable objects, such as the above, to be seen in every quarter, the stonemasons' sheds are continually supplied with marble belonging to the ancient edifices; and in addition to the large blocks and truncated columns of marble, granite, and porphyry, in process of being converted into articles of

modern furniture, other ancient columns may frequently be seen lying in reserve outside the door, where they have remained for several years neglected, till the earth has accumulated to such a degree around, that they have become half buried.

The principal masses, however, a magnificent collection of ancient columns, are preserved in the churches, where they remain, the wealth of former pagan temples, appropriated as it were by the special interposition of Providence to the service of Christianity. To identify all these columns with the buildings to which they originally belonged were no doubt impossible, though it may be generally presumed that none are very far removed from their original situation, since the founders of the churches, in times when ancient columns were to be had in profusion, would probably either choose a site for a new church in the vicinity of the columns, or transport those columns that lay nearest at hand to the buildings—as the settler in the North American forests, where trees grow in abundance, naturally chooses those in the immediate vicinity of his domicile to build a log house. There is at all events a visible and very striking contrast between the highly finished interior of the Roman churches and the outer walls, which latter have invariably the appearance of being carelessly and hastily constructed —raised, one would think, in extreme hurry and eagerness to secure the valuable material.

Accordingly, with regard to the one hundred and twenty-eight churches, exclusive of the seven basilicas, which are described in these volumes, I have done all that lay in my power to state the quality of all the marble columns, notwithstanding that it is no easy matter under all circumstances, and many repeated visits to the same object are frequently indispensable. Either the colours of the marble are changed and faded in the course of time; or the portion of the surface that appears is insufficient for a specimen; or the particular chapel to which the column belongs is locked up, and for the time inaccessible; or the mass is being celebrated there, and one cannot approach it; or the sun shining through a crimson curtain throws a glare on the object; or the eyes are dazzled by the blaze of wax candles; or perhaps, after all, the particular part of the church in question is dark and gloomy. Accordingly, in some cases of doubt where

I have not ventured to rely on my own judgment, I have depended upon information collected on the spot and written authorities: and, in order to afford means to the reader of forming his own conclusions, I have inserted an explanatory treatise on the ancient marbles, &c., marked B. in the Appendix to the first volume, which document is an extract collected from the most approved Italian work on the subject, of which a second edition was published in Rome in 1833 by Faustino Corsi.

Distances from place to place I have generally given as laid down in one of the most approved modern maps of Rome, that of Antoni, in the Piazza di Spagna; though I have modified the figures occasionally, according to discretion, in cases where the distance, laid down trigonometrically without regard to acclivities and declivities, provided it were stated precisely as it is, might mislead the reader. As to the length, breadth, and height of buildings, of St. Peter's especially, I have been guided by Pistolesi and others of the best authorities, ascertaining the dimensions of columns and smaller objects by actual measurement when practicable. And, finally, with reference to the conversion of the Roman palm to the English foot, which process throughout the work I have necessarily had continual recourse to, I have inserted an explanatory paper, marked C. in the Appendix.

It now only remains for me to state, as I proposed to do at the commencement of the chapter, the means by which the materials necessary to complete the plan of the work were collected. To which end I cannot do better than simply relate the circumstances that in the beginning induced me to commence and afterwards encouraged me to proceed in the undertaking. In the summer of 1838, having resolved to visit Rome for the first time in my life, and to pass there the winter, as the season when I left London was not sufficiently advanced to make a direct journey thither, I made a short intermediate tour in Holland; and after visiting the principal towns—Rotterdam, the Hague, Amsterdam, Leyden, Haerlem, Leewarden, and Utrecht—I returned and departed once more on the 28th of August from London. I landed at Havre, and thence proceeded by Rouen to Paris, from Paris by diligence to Marseilles, thence by steamer, visiting the usual ports on the

voyage, to Naples; and after remaining a month at Naples, I arrived in Rome on the 30th of October. Leaving Rome on the 28th of February, 1839, I returned by a circuitous route to England; travelling by vetturino to Florence, where I remained a month; thence by vetturino to Venice, where I stayed a fortnight; from Venice by vetturino to Milan; from Milan by malle-poste to Vienna; from Vienna by malle-poste, eilwägen, schnell-post, and steam by land and water, by way of Prague, Dresden, Berlin, Magdeburg, Hesse-Cassel, Francfort, Aix-la-Chapelle, to Antwerp, whence I embarked, and arrived on the 22nd of July in London.

Again, in the year 1840 I left London, on my way to Rome, by another different and circuitous route—by Rotterdam, Francfort, Münich, Salzburg, Linz, and Vienna, thence down the Danube to Pesth and back again, and afterwards by Grätz to Trieste. From Trieste I proceeded by steamer to Ancona; and from Ancona, passing over the mountains by vetturino, I arrived on the 7th of October in Rome. I left Rome on the 28th of April, 1841, on my return to England, and proceeded by Civita Vecchia, thence by steamer to Genoa, from Genoa by malle-poste to Turin and Chambery, from Chambery by diligence to Geneva and Basle, and from Basle to Rotterdam by steamer; and on the 25th of May I arrived in London.

On the 15th of September of the same year, 1841, I set out on my way to Rome for the third time, passing through Boulogne and Paris to Châlons-sur-Saône, and thence steamed down the Rhone by Lyons to Avignon. From Avignon I went by diligence to Marseilles, and thence proceeding by steamer to Civita Vecchia, arrived in Rome on the 5th of October. Again I left Rome on the 11th of May, 1842, on my way to England, by nearly the same route I had taken the preceding year, namely, by Civita Vecchia, Genoa, Turin, Chambery, Geneva, Berne, Basle, and Rotterdam; and on the 26th of July, 1842, I arrived in London.

The period therefore that I actually resided in Rome altogether, according to the above statement, will be found to be exactly 545 days, or eighteen entire months as near as may be; though it will be necessary to observe, with reference to the first period of four months in the winter of 1838, that, so far from having at that time any intention of writing a book about

Rome, I even discontinued to write a journal, which I had previously kept regularly ever since my departure from England. For Rome and all that it contained, which until a few months before I had never expected to see, being now before my eyes in reality, the objects to be visited so infinitely exceeded in multitude and variety all that I had anticipated, that, even had I been inclined to convert an agreeable occupation to slavery, and register the morning's proceedings, the remainder of each day would have been inadequate. Accordingly, discarding all manner of design or system in my operations, taken by surprise by the objects that came in my way, and allowing my senses to riot at ease, as it were, amidst the *embarras des richesses* that surrounded me, I fell into the habit of walking or driving about alone from church to church and from one monument of antiquity to another, and so regularly employed not less than three or four hours every morning. At the same time, unacquainted with the language, and being dependent for information on the kind offices of any priest or other person acquainted with the French language whom I happened to fall in with, I set about in earnest to remedy the deficiency; and accordingly reading the plays of Goldoni, and afterwards a "*Raccolta*" of the genuine Italian drama, and translations from the French and German, 136 plays altogether, I was able to converse with the friars and sacristans very tolerably. I left Rome, however, in the spring of 1839, as above stated, without any intention or thought of ever returning; and, without carrying away with me any written note or memorandum, I went to Paris in the autumn and resided there the whole of that winter. But while I remained in Paris, the vague and imperfect impressions collected in Rome recurred so frequently to my recollection, that, without absolutely determining to put pen to paper in the way of publication, I made up my mind to return to Rome once more, were it only for the purpose of endeavouring to reduce the various ideas that lay floating in my mind to some sort of order.

On arriving in Rome in the autumn of 1840, as before stated, setting about the business in a way entirely different from what I had done before, I selected of all the guide-books the one I considered to be the best, namely, Nibby's 'Itinerary,' and beginning at the beginning, though by no means restricting

myself to the category of things described otherwise than as a normal guide to the mirabilia, compared paragraph by paragraph with the objects on the spot, and took notes of every one referred to. And thus during the two succeeding winters' residence, employing hardly less than four hours every week-day on an average in visiting the various objects, I provided myself with the collection of memoranda that form the basis of the present volumes. It was not, however, until I had nearly finished a first performance, that, not satisfied with what I had done, and finding myself in consequence of reading and reflection enabled to take a wider range than I at first contemplated, I undertook to begin the whole again, and recast it in its present form. The result of my labours I now present to the courteous reader in the words of John Bunyan,—to be taken literally:—

> "When at the first I took my pen in hand
> Thus for to write, I did not understand
> That I at all should make a little book
> In such a mode: nay, I had undertook
> To make another, which when almost done,
> Before I was aware I this begun."

GEORGE HEAD.

Athenæum, London, March 28, 1848.

CHAPTER I.

APPROACH BY THE VIA FLAMINIA.

ON approaching Rome from the north, the Ponte Molle crosses the Tiber, about two miles from the city. The Ponte Molle is the ancient Pons Milvius, so called by corruption from Emilius, with reference to Marcus Emilius Scaurus, erroneously supposed to be the first constructor, though the bridge is generally known to have existed a full century previously. On the Pons Milvius the Roman citizens assembled in a body to meet the messengers charged with the news of the defeat of Asdrubal on the Metaurus at the end of the second Punic war, 200 years before the birth of our Saviour; also on the Pons Milvius the ambassadors of the Allobroges implicated in Catiline's conspiracy were arrested, according to the plan laid for their apprehension by Cicero; and, finally, it is memorable by the great battle and the defeat of Maxentius by Constantine. There is, however, no account of the restoration of the structure before the middle of the fifteenth century, when Nicholas V. repaired it, and built moveable wooden platforms or drawbridges at each extremity. These were removed in the year 1805 by Pius VII., who constructed parapets and the whole upper part of the bridge of stone as it appears at present.

As regards the appearance, the arches and piers belonging to the original structure remain to the present day, and are an interesting example of the durability of ancient masonry; but the modern parapets and the four statues which flank each extremity are not worthy the foundation. Of these statues the pair only towards the north, representing the Holy Virgin and St. John of Nepomuch, the patron saint of rivers, were placed there by Pius VII.; those on the side of Rome, representing our Saviour and St. John the Baptist, sculptured by the artist Mochi, were erected subsequently.

Immediately on the northern side of the bridge there is to be observed within a few paces a brick tower, of which the

lower portion was converted to a triumphal arch by being pierced through bodily, which curious operation was performed by the French architect Valadier.

The Tiber, descending from the mountains on the eastward, suddenly turns to the south a short distance westward of the bridge, and runs parallel with the modern road which corresponds with the ancient Via Flaminia through the city. A narrow slip of ground lies between the road and the river, and a greensward and bridle-path extends on the side next the water, the remainder towards the road being occupied with houses and plantations. The road is hemmed in the whole distance on both sides by high walls or buildings of an inferior description; and as it is never watered, the dust, which is peculiarly fine, is insufferable. This approach to Rome has in fact altogether the appearance of a very ordinary suburb, though it is occasionally enlivened on the eastern side by a picturesque ridge of lofty volcanic cliffs, which here and there are seen through the intervals, overhanging walls and buildings.

After passing the bridge on the way to the city, there is, within a very short distance on the left-hand or eastern side, a vineyard, where is to be seen a small circular temple dedicated to St. Andrew, which was erected by Pius II. on the occasion of meeting a procession who were the bearers of the head of St. Andrew transported to Rome from the Morea, which relique is now preserved in the repository belonging to the south-east pier of the dome of St. Peter's.

A mile nearer the city, on the same side of the way, is a small circular church, also dedicated to St. Andrew by Julius III. as a thanksgiving on account of his own escape from the hands of the Imperialists in the year 1527 on the precise day of St. Andrew's festival. It is an elegant little circular edifice, constructed by the architect Vignola, partly after the model of the Pantheon; notwithstanding which, and although it belongs to the line of buildings which bound the road, and is in perfect repair, it has long since been abandoned as a place of worship, and the door is closed continually.

Advancing still a short distance nearer to Rome, on the same side of the way, is a casino built by the same Pope Julius III., and the same architect Vignola, though it would seem by the

dilapidated state in which it is; that the Government intended to allow it to tumble down rather than repair it. At the time I visited the spot, a few only of the rooms, occupied as the studio of a Russian painter, were habitable.

Advancing a few paces more towards the city, a lane diverges eastward towards the ridge of cliffs which overhang the road. Proceeding a little distance up this lane to a point where the way suddenly turns to the left at a right angle, there is a broad open space where at the extremity is another casino of Julius III., built by the architect Vignola on a more extended scale than the preceding. I know not how many of the popes have been its occupiers since the death of Julius III. in 1555; but about the year 1826 Leo XII. established in it a veterinary school or college. Now it is uninhabited altogether, unless by the custode, an old superannuated soldier of the army of Napoleon, who shows the rooms to strangers. The reason of its being neglected is attributed to the malaria which is supposed to exist there. Otherwise, as the house is well built and well supplied with water, the walls dry, and apartments not over large in size and numerous, and everything in good repair, and, above all, the site not a quarter of an hour's walk from the heart of the city, it would appear to be in every respect an exceedingly eligible residence for a moderate sized private family. The entrance is through a *porte cochère* into a circular atrium surrounded on both sides of the circumference by an open portico, of which the walls and vaulted ceiling are painted in fresco by Zuccari. At the farther extremity is an open space corresponding with the entrance, whence a flight of steps descend upon a piece of ornamented ground on the lower level; and immediately at the foot of the steps is a fountain, of which the deep basin is charged to the brim with water clear as crystal, supplied by one of the three principal and still surviving aqueducts of ancient days, the "*Aqua Virginis.*" As regards the apartments on the first floor of the building, all run *en suite* one into the other, and are generally ill contrived and crowded; neither is there anything remarkable to be observed in any, with the exception of some of the ceilings, which are painted in fresco.

A remarkably good view of Rome and the environs, together with the mountains in the distance on the eastward, is to be had by proceeding from hence to a point on the summit of the

cliffs which overhang the road immediately above the small circular church and the casino first referred to. The open space in front of the larger casino just described is bounded on the northern side by a rib of elevated land, which, diverging from the ridge, has been bored through by a tunnel about a hundred yards in length, and the road leading to the point in question, a few minutes' walk distant, is carried through it. The same road also leads to a mineral spring, distant about a mile and a half, which, in consequence of the acid taste of the water, is called the "*Acqua Acetosa.*" The tunnel is commonly known by the title of the "*Arco Oscuro;*" and though the spot is very little frequented, the entrance is fitted up after the fashion of a chapel, and a lamp kept continually burning within in honour of the Madonna. A collection of *ex voto* offerings, such as small waxen models of limbs, &c., suspended there in thanksgiving for supposed divine interference in cases of malady or injuries, are to be observed on the wall, where they remain in conformity with the ancient Pagan custom, whereby the shipwrecked mariner was wont to suspend his dripping garments as an offering in the Temple of Neptune.

A visit to the top of the cliffs is not only desirable on account of the prospect, but by reason of the opportunity afforded to persons inclined to acquire quickly and at little pains a comprehensive idea of the soil in the vicinity. For immediately beyond the tunnel one enters a winding, deep-cut lane, of which the lofty overhanging banks on each side resemble the banks of a lane in Devonshire, and being bare and naked earth, may be examined at leisure. There are moreover several fresh pits or excavations, which may be explored where people have bored for the purpose of procuring sand, stone, or other material. The soil in the immediate neighbourhood of Rome has been defined in general terms by Brocchi to be a purely volcanic mass, composed of granular tufa, intermixed with strata of pumice; and more particularly relating to a perpendicular section on the Monte Pincio, a bed of volcanic argillaceous earth of yellowish brown and red colour, mixed here and there with granular tufa, from which strata rise one above another as follows, namely, the first, 2 feet 10 inches in thickness, of semi-solid granular tufa, mingled with crumbled amphigene; the second, 1 foot 6 inches thick, of earthy tufa

mixed with calcareous clods; the third, 2 feet 9 inches thick, of rough pebbles of different sizes in detached patches; the fourth, 3 inches thick, of pure pumice; the fifth, 2 feet 10 inches thick, of granular and extremely friable tufa; and, finally, a coat of vegetable earth upon the surface. Whether or not the strata of soil on the present spot are precisely similar to the above specimens, I will not pretend to say; but the volcanic productions which within the pits above referred to or on the sides of the banks lie open to examination, bear evident testimony to the extraordinary convulsion of nature which is supposed to have produced them. Of such productions, however, the soil everywhere in the vicinity of Rome, with the exception of the thin portion of earth which lies upon the surface, is composed universally. Here also the loose stones that lie on the road and the material which composes the walls on the adjoining fields are all volcanic, including substances of very many colours and shades of black, white, red, and yellow, with here and there a morsel of pure sulphur. All which appearances, together with the indisputable vestiges of volcanoes in the numerous extinct basins or craters existing in the neighbourhood, are quite sufficient to impress the mind with a conviction that the incidents referred to by the ancient writers, such as the shower of stones recorded by Livy, and the sound of distant thunder rolling through the firmament on a clear sunshiny day that disturbed Horace in his meditations, are founded on reality.

While the objects to be observed within the lane are eminently interesting to the student of geology, the individual of ordinary pursuits has reason to complain that the elevation of the ground on each side precludes all manner of prospect of the surrounding country; but as one continues to ascend in a winding direction the banks become gradually more shallow, and a partial peep of the adjoining vineyards through the plashed hedges on the summit may be had at intervals. The distance from the bottom to the top of the lane is not more than a few hundred yards altogether; but arrived there, in order to get to the verge of the cliffs, it is necessary to obtain admittance through one of the vineyards. Meanwhile, the spot where we have already arrived, though hardly more than a mile from the gate of the city, is amply sufficient to repay the

trouble of a walk from Rome, in consequence of the extraordinary contrast, and the tranquillity and rural state of things around one.

The entrance to the vineyard in question is by a huge wooden door, like the door of a barn, such as the several properties in the neighbourhood of Rome are all provided with. Admittance, however, depends upon the contingency of making labourers, who may or may not be at work within, hear by means of a remarkably ill contrived knocker—nothing more in fact than a huge loose iron ring, that occasionally misses the head of a spike-nail it is intended to strike upon, and bruises very frequently the fingers in the operation of using it. For my own part, on these occasions I have generally had recourse instead to a large stone, for one or two that have been used for a like purpose by former visitors may be seen lying on the ground invariably. Once, however, by the favour of fortune having obtained entrance, one may walk straight forward to the extreme verge of the cliffs without further difficulty. From this lofty position the dome of St. Peter's is seen to particular advantage; for as the distance from the eye to the object and to the other Roman churches is nearly equal, the preponderating bulk of the former over its fellows is seen under a just comparison. And not only does the city, with the Tiber winding gracefully through the middle, lie close under the feet of the spectator, but mountains all round in the distance, with the Monte Mario in front to the westward, and the hills which furnish the sources of the Anio and the Tiber in the opposite direction, complete the beautiful panorama.

A bridle-path, as I before stated, lies parallel with the road already described, between it and the river, from the Ponte Molle to the walls of the city. Though the greensward is agreeable to the feet of man and beast, and bounded by the vineyards and small plantations on one side, extends to the deep precipitous banks of the Tiber on the other, making it altogether a pleasant promenade, the surface of the ground is altogether neglected, and the spot so little resorted to, that one may wander here frequently for an hour at a time by the water-side without meeting a single individual, and that for no other reason that I know of than because it is not the fashion to go there. Here, whoever happens to be newly

arrived and curious about the Tiber, has an excellent opportunity to observe the character of the river, of which the colour corresponds precisely with the title of the "yellow Tiber" given it by the ancients, owing to the abundance of particles of remarkably fine light-coloured sand, which, owing to the rapidity of the current, are held in suspension. The same river which in ordinary seasons glides rapidly along below, as it were, at the bottom of a deep gully, at other times, owing to the violent alternations caused by torrents from the mountains, overflows a great part of the city; and consequently the banks composed of volcanic earth, together with the light-coloured sand before referred to, are jagged and undermined to an excessive degree, like those of a creek in a salt marsh. The greensward, owing to its elevation above the ordinary level of the stream, has somewhat the appearance of the towing-path of a canal, or an artificial embankment.

Besides a communication between the road and the Tiber, at each extremity of the former, there is only one other, by a short lane about mid-distance. The lane at the southern extremity, close to the Porta del Popolo, leading to the river, is bounded at the angle next the water on the northern side by the public wood-yard, or *Chantier*, from which the public are supplied with fire-wood under Government regulations; and close adjoining, attached to the wood-yard on the same side, is a public cattle-market. On the southern side, extending close to the river, are the public shambles.

The wood-yard, established formerly within the walls, in the Via di Ripetta, at a spot called the Porto di Legna, was removed hither during the reign of Gregory XVI., though no wharf has hitherto been constructed, or other preparation made to receive the cargoes landed from the boats on the banks of the river. A spacious and commodious spot of ground, however, has been enclosed, whence fire-wood is delivered to foreigners and other customers, in cart-loads or half cart-loads, at a price regulated by a tariff, the interests of the public being protected by a Government functionary, whose duty is to have justice done between the person employed to superintend the delivery and the purchaser, and especially to see that none but straight and fair billets are laden, and that all the crooked and distorted branches are rejected.

Notwithstanding these precautions, the negotiation altogether, including the purchase and conveying homeward of a load of wood, if undertaken by an inexperienced person, inasmuch as the Government protection ceases the moment the wood is out of the yard, is liable to many casualties—so various, in fact, that one single pair of eyes are totally insufficient, seeing that no manner of reliance can be had on the truth and good faith of the lower classes: for the carter who carts the wood and the sawyer who saws it have invariably a host of friends ready at hand to back their operations, who think it no manner of harm to rob the *forestiero*, and will most certainly succeed in doing so, if not well watched, to the extent of half the cargo.

Even the inhabitants themselves are not less liable to depredation on like occasions; and one may observe invariably, on the arrival of a load of wood at a private dwelling, that from the time the wood is shot out of the cart in front of the door upon the pavement, as is the custom, and the sawyer erects his trivet on the spot, till the last billet is safely deposited within, either the master, or the mistress, or the man-servant, or the maid-servant, or some trusty person of the family, is never for a moment absent from the sawyer's elbow.

As regards the cattle-market, there is nothing in the appearance differing sufficiently from cattle-markets in other parts of the world to need description, though the shambles on the other side of the lane require a word or two. These shambles consist of a large open yard, well provided with pens for the cattle, and at the extremity a very large covered shed, in which the sheep and oxen are slaughtered. The interior of the shed is spacious and airy, well paved, well lighted, and two powerful streams of water, with a broad pavement between, extend from one end to the other through the middle, and carry away the offal and impurities through two deep cut stone channels into the Tiber.

The implement used by the Roman butchers for killing the ox deserves to be mentioned, for it is calculated to inflict a less degree of pain on the animal than those used in England. It is in fact a wooden mallet or beetle, with a very long handle and a small head charged with lead, which, while it gives additional weight to the blow, is applied with such astonishing accuracy, that a boy of ten years old, who acts as the butcher's assistant on these occasions, invariably places

his hand on the eye of the ox while the butcher strikes the blow, and holds it there without flinching.

The mode of killing pigs in Rome is altogether different and infinitely more speedy than the mode adopted in England, where, in a farm-house for instance, the awful preparations employ the whole little community for several hours previously, and finish invariably with a terrible disturbance and screaming at daylight. Previous, however, to a brief description of the ceremony, it may be as well to observe that the Italians, whether for the sake of euphony or otherwise, are averse to calling a pig by its right name "*porco*," and invariably apply to them the term "*animali neri*," which denomination certainly, so far as regards the colour, is a correct one, for the Roman pig, of which the breed is remarkably small-boned and short-legged, and something between the Chinese and our Berkshire, is black almost invariably. Some few exceptions are to be met with, where the colour is brindled, resembling the wild boar,—or reddish, such as we call "carroty" in England. Large droves from the Campagna arrive weekly in excellent condition, as well they may be, in consequence of being fed on the wild acorn almost exclusively. It is no uncommon sight to see a herd of pigs by the way-side at the débouchure of the lane close to the Porta del Popolo, waiting there on their way to the market until the preparations for their reception in the pens are completed. The spot in question, between the lane and the walls of the city, three or four hundred square yards in extent, in consequence of being so occupied is continually covered with mud ankle deep or deeper; and here the herdsmen, in order to reconcile the pigs to the delay and prevent them from wandering, scatter acorns, which they bring on purpose in their wallets, at random, a handful at a time, at intervals of a few minutes. Attracted by the smell of their food, the creatures are immediately as it were at home in their strange quarters, and it is amusing to observe how, from the extraordinary acuteness of the faculty, they suffer none of the buried treasures to be lost, but winking their eyes and whisking their tails as they pursue the search, crack and eat continually.

With regard, however, to the Roman method of killing the pigs, a stated day and hour, that is to say nine o'clock every

Friday morning, is set apart exclusively. Three or four hundred are despatched in the space of half an hour by means of a sharp instrument of the most simple construction—nothing more in fact than a piece of iron wire the thickness of a swan-quill, pointed sharp at one end, twisted into a ring at the other by way of a handle, and about six and a half inches in length altogether. With this instrument, introduced immediately behind the near fore-leg, and passed laterally through the brisket, the heart of the animal is perforated.

On one Friday morning, when I was an eye-witness of the *modus operandi*, although several pens were filled with pigs destined for slaughter, no preparations of any sort relating to what was about to take place were observable a few minutes before nine o'clock; but no sooner had the time arrived than the men appointed to do the work, who had been told off in gangs previously, came scampering gang after gang into the enclosure, each gang scaling the rails of the particular pen allotted to them, shouting and wrestling with each other as it were with joy and eagerness to begin the work of destruction.

Their costume was the very *beau idéal* of an Italian assassin, for each man was without coat and waistcoat, shirt-sleeves tucked above the elbows, and the dagger above described held fast between his teeth, or stuck in his girdle; and thus accoutred, over the rails they went in the quickest time possible, at the rate of one man to nine pigs or thereabouts. I took notice of one pen particularly, in which there were 27 pigs, and observed the time precisely by my watch that it required to kill them, so that I am enabled to affirm that three men employed for the purpose, certainly not without an awful scuffling and screaming, the men and pigs up and down, rolling in the mud together, did the business effectively, and laid every pig dead on the ground in the short space of four minutes from the moment they entered the pen to the end of the conflict; and as the pigs in all the other pens were put to death simultaneously, and as all other regulations with regard to time are executed with the utmost punctuality, several lofty carts, with sides protected by a high open railing, appointed for the purpose by the Government, arrived in the shambles, and being heaped with dead pigs to the very summit, cleared every pen of the carcases in the course of half an hour, and

departed on their way to the butchers' stalls in the various parts of the city.

Leaving the shambles and proceeding up the lane towards the Porta del Popolo, the entrance to the Villa Borghese is at the point of débouchure on the opposite side of the road. The Villa Borghese, notwithstanding its proximity to the town, and the liberality with which admittance is granted to the public, is not so much resorted to as a place of public promenade by the aristocracy as the Pincio; but, on Sundays especially, from noon till three o'clock many carriages are to be seen there, in addition to crowds of well-dressed pedestrians of the middle classes. The grounds were originally converted into a noble domain by Cardinal Scipio Borghese, about the year 1612, with the assistance of the architect Giovanni Vansanzio, called "*Il Fiammingo.*" The casino or mansion-house was built at the above period, but has been subsequently enlarged and embellished by the princes Marc Antonio and Camillo, who, at the close of the last and during the present century, respectively employed the architects Antonio Asprucci and Luigi Canina.

The present entrance, constructed after the designs of Luigi Canina, upon a pure Grecian model, was substituted for the original one a little farther removed to the south. It consists principally of a pair of splendid lofty iron gates, of which the piers are surmounted by a sculptured dragon and eagle, the armorial bearings of the family; and the piers are flanked on the inside by a pair of porter's lodges, each formed after the fashion of a tetrastyle portico.

The carriage-road within the gates, after leading straight for a considerable distance, turns suddenly to the right towards the casino, at a point where another road branches to the left in a contrary direction. At this spot is a fountain supplied by a single perpendicular jet of water. Hence, taking the left-hand road, a good opportunity is afforded of observing the character of the domain, by making a détour over the greensward, after proceeding along the road for a little distance. The whole of this portion of the grounds is garnished with ancient relics, such as fragments of monuments, sepulchral vases extracted from the catacombs or dug up in the neighbourhood, statues, whole and broken, elevated on

modern pedestals, pieces of ancient bass-relief and sepulchral inscriptions of the early Christians engrafted on modern walls; and there are also several detached walls and arches of modern brickwork, constructed expressly in the form and in imitation of ancient ruins. At one spot appears a modern imitation of a triumphal arch, on which several really ancient bass-reliefs are engrafted; and a little farther on is a mock ruin, which, though not precisely a counterpart of the temple of Antoninus and Faustina in the Roman Forum, is very nearly so, and in fact actually bears on the frieze of the pediment the names "Antoninus and Faustina," in characters similar to those of its prototype. Real and unreal objects are moreover mixed up together in the structure, for the modern pediment is supported on granite columns which have evidently belonged to some ancient building.

Within a very short distance of the above is another mock ruin of another era, a structure in imitation of a feudal mansion, fortified with parapets and machicolations after the fashion of the middle ages; and finally, returning by the road whence we came to the fountain, and afterwards pursuing the road towards the casino, there is to be observed immediately on the right-hand side of the way an imitation of the architecture of a still more early period, in the form of an ancient Egyptian temple or sepulchre. The principal characteristics of the structure are two portals belonging to a low portico, which slant in a pyramidical form towards the summit, and a pair of flanking obelisks of red granite. The obelisks especially, though stumpy in form, are comparatively much too large for the portico, and are covered with very ordinary plaster, painted with hieroglyphics, which coating has already split in deep cracks in some places, and become detached in others, so that several large patches of the hieroglyphics have disappeared altogether. On the left-hand side of the road opposite the portico is a small fountain, and the ground on the same side is elevated, and the scarped bank lined with a brick wall. Here a deep recess, furnished with benches for the convenience of the public, has been excavated in the wall, and the whole surface of the recess thickly studded with ancient bass-reliefs and inscriptions gathered from the tombs of the early Christians.

The road a little distance farther turns suddenly to the left at a right angle, and resumes the original direction. As the ground, as before observed, is elevated on the left-hand side, the bank is consequently perforated by the road in question, which is here spanned by a lofty arch, that serves the purpose of an aqueduct. The aqueduct was evidently constructed for the supply of the fountains, notwithstanding which it would appear by an inscription engraved in large characters on the architrave that it was contrived solely with the object of draining the road, in order to prevent the feet of the public from being wetted. The inscription is as follows:—"Ne quis mitissimus amnis impediat." Passing under the arch and continuing along the road for some distance, there is on the right-hand side a piece of ground of an oblong form, called the Hippodrome, enclosed and constructed in the form of an ancient Roman circus; and on the elevated ground above, on the right-hand side of the spectator who stands in the road, at the upper extremity of the Hippodrome, is a small casino or mansion-house belonging to the domain, occupied by the superintendent, though perhaps it was originally intended for the residence of the priest appointed to the private chapel of the family, which is immediately adjoining.

The chapel, as regards the exterior, is formed upon a pure Grecian model, with a portico supported on four Doric columns of cipollino planted directly on the pavement without plinth or pedestal. As regards the interior, it is simply and tastefully decorated, and admittance is granted to the public without any restriction: the door in fact, whenever I happened to find myself on the spot, was always open.

On the left side of the road opposite the hippodrome a plot of ornamental ground is laid down with broad gravel walks, bounded by avenues of large ilex trees in thriving condition. The fence of the enclosure is a low wall surmounted by iron rails with intermediate piers, and here and there statues; and the following liberal invitation to the public may be observed close to the entrance:—"Quisquis es, si liber, legum compedes ne hic timeas, ito quo voles. Petito quæ cupis. Abito quando voles."

Pursuing the road about the distance of a furlong farther, we come to the casino, previous to describing which it may

be as well to observe that there are two more objects worthy of being visited, though I am not able to designate their position very particularly. One, however, but a little way off, is a fountain of considerable dimensions, ornamented with large figures of sea-horses, and sending forth several very considerable jets of water; the other is a clump of stone-pines or pineasters, such as even in Italy are rarely to be met with. These trees are about 500 yards distant, on the right hand of a person standing close in front of the casino, and whether with reference to the height and enormous size of the trunk, or the wide expanding circular tufted tops, are really magnificent. With this exception, including the ilexes in the enclosure just referred to, there are no fine trees in the domain, but all appear stunted and in an unhealthy state, as if the malaria, which is said to affect the human race on the spot, extended its baneful effects to the vegetable creation: and certainly there is here an indescribable sensation, whether engendered by the peculiar quality of the atmosphere or otherwise, very clearly perceptible, probably in part owing to the action of the sun on the volcanic soil; the sheltered spots especially are always, let the sun shine never so bright, dank and dreary; and in the autumn and early part of the winter the leaves which fall from the trees, instead of crackling dry and crisp under the feet, appear invariably damp and flaccid, and rot immediately.

The casino is a principal object of attraction to foreigners who visit Rome on account of its museum of antiquities, notwithstanding that the original collection was removed to Paris during the French dynasty. The removal, in fact, was the immediate cause of the total overthrow of the papal government in consequence of the refusal of Pius VII. to grant to the French governor, General Miollis, a free passport for the articles; and though a few of the principal statues, including the Hermaphrodite and others, have since been restored, and the deficiencies as regards number in a great measure replaced from other quarters by the present and the late proprietor, by far the greater proportion are lost irretrievably.

According to the liberal intention of the proprietor, admittance is granted to the public every day from noon till two o'clock, though in consequence of the uncertain arrival of the

custode at the regular hour, people are frequently kept waiting for a considerable time at the door, and not unfrequently are obliged after all to return home disappointed. The custode resides in the city, in the Palazzo Borghese; and consequently a number of persons may be generally observed on foot or belonging to carriages, all more or less testifying a degree of impatience, with the exception of the Italian coachmen, who, till the arrival of the functionary, sit contentedly on their boxes sleeping in the sunshine. In his absence, moreover, as the house, in consequence of the apprehension of malaria, is uninhabited, there is no servant or any other individual within hearing; and even the handle of the door-bell is placed purposely out of the way, at a height unreachable.

All inexperienced persons about to enter this or any other Roman palace should be careful to fortify themselves against the extraordinary difference of temperature they are sure to experience in the interior, a difference as great as between the open air and the bottom of a well in England. The evil arises no doubt in a great measure from the want of regulating the internal atmosphere by artificial heat, as is the practice in colder countries, and is perhaps one exciting cause of the malaria, from which visitation the Jews' Ghetto, and the populous districts of Rome, where a multitude of human bodies are crowded together within a small compass, are free universally. The necessary precautions therefore to be taken in order to avoid the bad effects of the chilling drafts of cold air and the marble and brick pavements of the chambers and corridors, rendered more severe and trying from the contrast with the warm sunshine without, and the particular nature of the occupation within, that of standing still to examine pictures and statues for many minutes together, are obviously an outer garment and a pair of clogs, goloshes, or shoes thicker than ordinary.

The entrance to the casino is through a portico, planted on the summit of a broad flight of steps or *perron*, of about 65 feet frontage. The portico is supported by five arches, which spring from Doric pilasters, and the interior breadth is about 19 feet. Here are to be seen several objects of antiquity discovered in the neighbourhood of Rome, of which those es-

teemed the most interesting are two large bass-reliefs engrafted on the wall, which formerly belonged to the arch of Claudius, and were discovered in the Piazza di Sciarra in the sixteenth century, also a bass-relief representing a battle between the Romans and the northern barbarians. There are also some ancient inscriptions, discovered in the year 1792 at Gabii, and some fragments of statues, especially one or two colossal Torsos of fine proportions.

The entrance to the mansion is by a door in the centre of the portico, which opens at once into a magnificent and lofty saloon, the first of a suite of apartments on the ground floor, ten in number, which encompass the aforesaid first apartment on its three sides. On the first floor above, there are eight rooms, which, distributed above the others *en suite* round the building, are also accessible to the public. In order to describe the principal features of these apartments separately, I will begin with the FIRST, OR THE SALOON, which is an oblong, of which the long sides are parallel with the portico. The dimensions are stated to be 65 by 44 feet, and the height 55 feet; and the vaulted ceiling is painted in fresco, with colossal figures, by a Sicilian artist, Mariano Rossi. The pavement is composed partly of inlaid marble, very highly polished, partly of artificial Venetian breccia, that is to say, a composition of fragments of different sorts of marble embedded in cement, and afterwards polished, and the remaining portion of an imitation of ancient mosaic work, representing combats between Roman soldiers, or gladiators with wild beasts. With regard to the walls, the long side of the oblong, opposite the entrance, is remarkable for a magnificent portal, which, though communicating with the principal chamber of the suite, is opened only on great occasions. This portal is flanked by a pair of highly polished Grecian Ionic columns of red granite, with capitals, torus, and plinth of white marble, elevated on pedestals, of which the dado is sheathed with semesanto, the cornice and lower mouldings of Carrara, and the base Africano. The entablature, extraordinarily massive, is of red granite, with the exception of a frieze of white marble. Above the whole, columns, portal and entablature, the entire surface of the wall to the spring of the vault of the ceiling is occupied by a colossal group in alto-relievo, representing Marcus Curtius

in the act of precipitating himself and horse into the chasm of the earth in the Forum. And such is the position of the figures, and such the attitude and projection, that the horse and rider seem about to leap down on the pavement on the head of the spectator. In addition to the portal above described, there are no less than five others, six in all, and all similar to one another, comprising together so many conspicuous objects in this magnificent chamber. Of the remaining five, one belongs to the entrance, and two are on each of the short sides of the oblong. Of the latter, one of each pair encloses a door, and the other contains a niche of corresponding dimensions, occupied by a statue of white marble, both elevated on pedestals, on which pedestals ancient bass-reliefs are engrafted. One of the statues is a dancing faun, and the other Bacchus crowned with ivy. Several colossal busts and statues of white marble, elevated on pedestals, are ranged in order all round the apartment; and upon the walls above, contained in twelve circular niches, are busts of the twelve Cæsars, the busts of white marble, and the drapery of marble of different colours. There are also, engrafted on the walls, several medallion bass-reliefs, and the whole intermediate surface is painted in arabesque, in chiaro-oscuro, by Rosati. Leaving the saloon by the portal on the right-hand side, we enter the SECOND CHAMBER of the suite, which is of considerably smaller dimensions than the preceding. The ceiling is vaulted and painted in fresco, and the pavement composed of artificial Venetian breccia. In the centre of the room is placed an ancient vase of white Pentelic marble, upon a pedestal, triangular in form, and made after the fashion of a candelabrum. Below, ranged on the ground along the walls, are statues, on pedestals of various descriptions; and above, within niches sunk in the walls, are several busts of white marble, with drapery of coloured marble. The ceiling and pavement of the THIRD ROOM are similar to the ceiling and the pavement of the second room. In this room several fine Hermes, and busts and statues, are elevated on pedestals, or ensconced in niches; and three magnificent ancient sarcophagi, resting on the ground, are ranged in order. The sarcophagi are of white marble, and wrought in bass-relief. On one the labours of Hercules are represented on one side, and the arrival of the Amazons to the

relief of Troy on the lid; on another, the labours of Hercules are represented on the side, and on the lid a group of heathen gods and goddesses; and on the side of the third is represented a group of Nereids and Tritons. Above, within circular niches sunk in the walls, are busts of white marble, with drapery of coloured marble. The ceiling of the FOURTH ROOM is vaulted and painted in fresco, and the pavement of inlaid marble. The cornice of one side of the room projects considerably, and is supported by four Corinthian columns of red granite, elevated on pedestals of the same material, with mouldings of white marble; and corresponding with these are flat pilasters, which line the other three sides of the chamber. Several beautiful objects, such as busts of the ordinary size and colossal, and four white marble vases, are ranged round the room close to the walls, on pedestals of various forms; among which are two magnificent ancient candelabra, which support vases. The above candelabra are of white marble, in form triangular, wrought over the surface in low bass-relief, and ornamented with three embossed rams' heads at the upper angles. Hitherto we have passed across one flank of the building. The FIFTH ROOM, the first, so to say, of the back apartments, of which the windows face in an opposite direction to the main entrance and portico, is merely a small vestibule. It contains, however, a fine white marble bust of Cardinal Scipio Borghese, by Bernini. The SIXTH ROOM, with which the portal in the saloon, surmounted by the group of Marcus Curtius, communicates, is called "*the gallery*," of magnificent dimensions, and the height in good proportion to its length. The ceiling is vaulted and painted in fresco, and the pavement composed of inlaid marble. The cornice all round is supported on flat pilasters of yellow Sienna marble; and in the centre of each pilaster is engrafted a tablet of white marble, sculptured in low bass-relief. These pilasters are planted on a dado composed principally of Porta Santa of very superior quality, and Greek Hymettian marble, of which the light blue streaks are unusually vivid,—the mouldings for the most part of Fior de Persico and different sorts of alabaster. The remaining portion of the walls above the dado, and between the pilasters, is ornamented partly with groups in bass-relief contained in panels, partly with tablets of ancient mosaic,

partly with niches lined with polished alabaster, containing statues of white marble, and the remainder sheathed with various descriptions of fine polished marble. Not a square foot of the whole surface is left undecorated, and besides the objects already mentioned are three portals, by one of which we have entered the apartment, another stands opposite to the first, and the third, in the middle of one long side of the oblong, communicates with the saloon and portico. All, composed of yellow Sienna marble, are surmounted by a curved pediment of the same material, on the extremities of which are a pair of statues of infants, of white marble very highly polished. The centre portal communicating with the saloon is flanked by a beautiful pair of Corinthian columns of transparent oriental alabaster, with gilded capitals, torus, and plinth, elevated on pedestals of white marble, faced with alabaster, upon a base of Africano. Between the columns is a splendid vase of green porphyry, placed upon a pedestal composed of red and green porphyry, with lower mouldings of black and white speckled granite and base of Africano, which objects altogether are calculated to create an imposing effect on the occasion of public entertainments, when the doors between the gallery and saloon are thrown open. There are also several fine pieces of ornamental furniture and other objects contained within the apartment, consisting, in the first place, of a numerous series of busts of Roman emperors, ranged round the room on low columns of red granite, with torus and plinth of white marble. All the busts are of porphyry, with drapery of alabaster; which assortment of colours and material, though perhaps consonant with the general magnificent style of the apartment, has of itself certainly a bad effect. There are also, in addition to the busts, in the intermediate spaces, two very large and beautiful porphyry tables, and, elevated on pedestals of red granite, two fine vases of nero antico, and two urns of transparent alabaster; and finally, two Hermes of bronze, of small size, on large pedestals of Africano. Moreover, on each of the porphyry tables is placed a small model of a sarcophagus of nero antico. In the middle of the apartment there are also arranged in a row an ancient rectangular bathing basin of porphyry, two circular basins of the same character and material, and two very large porphyry tables, each of the latter

bearing on its surface an urn of nero antico. The SEVENTH ROOM is a small oblong apartment, on one of the long sides of which one of the short sides of the gallery abuts. It is called the chamber of the Hermaphrodite, in consequence of the celebrated original ancient statue contained there. The ceiling is vaulted and painted in fresco, the pavement composed of mosaic, either original or copied from the ancient, and the surface of the walls is covered for the most part with paintings in panels. Several busts on pedestals, and fine statues, are ranged round the room in order, and among them the statue of the Hermaphrodite, placed immediately opposite the entrance from the gallery. This celebrated work of ancient art, dug up in a garden on the Quirinale, became the property of Cardinal Scipio Borghese, on terms which compelled him to build the façade of the church of S. Maria della Vittoria on a spot very near the place where the statue was discovered. Its pedestal, made in the form of an ottoman, of white marble faced with verde antico, is placed immediately in front of a shallow arched recess, sunk in the wall, and flanked by a pair of Roman Ionic columns of porphyry, with capitals of white marble. The figure is of Parian marble, though the effects of having been buried in the earth for a long period are very visible on the surface of the material, which has become yellow, and as it were corroded. The granulations, however, are so minute and uniform, that the marble seems rather to be covered by an incrustation of microscopic particles than to have suffered abrasion. While the exquisite symmetry of female form displayed in the statue of the Hermaphrodite is too well known, from miniature casts dispersed all over Europe, to need any description, it is to be observed that this original figure is not only in the most perfect preservation, but, as its position is prominent and entirely clear of the wall, so that free access may be had all round it, the most perfect opportunity is afforded of observing its singular and characteristic features. On the left-hand side of the apartment, that is to say on the left hand of a person standing at the entrance opposite the Hermaphrodite, nearly the whole side is occupied by a spacious rectangular niche, containing a colossal statue of Bacchus between two Cupids, all three of white marble. The group is elevated on a circular projecting pedestal of giallo antico,

faced with brocatello, with a base of a rare description of marble, containing light blue, grey, red, and yellow blotches, called "*breccia di Aleppo.*" The niche is surmounted by an entablature, supported on a pair of columns of giallo antico, with capitals, torus, and plinth of white marble. A table belonging to this apartment, composed of pietre dure, in the Florentine style of mosaic, is worthy of observation. The EIGHTH ROOM occupies the angle upon the flank of the building. The ceiling is vaulted and painted in fresco, and the pavement of inlaid marble. On one side of the room the cornice projects considerably, and is supported on four fine Corinthian columns of breccia corallina, with capitals, torus, and plinth of white marble. These columns are planted on pedestals of brocatello, with mouldings of Hymettian and base of Africano. A sort of portico is formed by the above contrivance, and a recumbent white marble statue of Ceres is placed within it. On the other side, opposite, is another corresponding statue, flanked by a pair of small columns of pavonazzetto, which support an entablature. The attitude, like the other, is recumbent, and it is placed on a sarcophagus of white marble, wrought in bass-relief. The remaining surface of the walls is lined with pilasters of breccia corallina, corresponding with the columns, planted on a dado of Africano, which surrounds the apartment. Between the pilasters are, at the upper part, landscape paintings by a French artist, I think in tempera; and below, a sheathing of brocatello, in tablets encompassed by mouldings of Hymettian. Several fine statues are ranged round the room in order, and there are also some ornamental articles of furniture: for instance, in the centre of the room a fine candelabrum of white marble, wrought in bass-relief; and at the extremities two tables of red granite, very highly polished, on one of which is placed a pair of statuettes of white marble, and on the other a numerous and beautiful group of figures and other objects, wrought out of a single block of nero antico, by Fiammingo. The ceiling of the NINTH ROOM is vaulted and painted in fresco, and the pavement composed for the most part of inlaid marble, and the remainder mosaic. A range of flat pilasters of red granite, with irregularly formed gilded capitals, support the cornice, and, arranged along the walls in order, are several statues of

white marble, placed on low columns of red granite to serve as pedestals; also two large vases, and two smaller vases, all four on pedestals of bigio; and a pair of large Sphinxes of green basalt, on pedestals of nero antico, with a base of cipollino. At each extremity of the room is a spacious rectangular niche, lined with light-coloured bigio, highly polished, and containing a colossal statue of white marble, on a pedestal of bianco e nero, with mouldings of red and grey granite. Above each niche is an entablature of fine marble, surmounted by a beautiful crane of bronze, and supported by a pair of columns of grey granite, with irregularly formed capitals, torus, and plinth of white marble. These columns are planted on two large squared blocks of red granite and nero e bianco marble, one above the other, to serve as pedestals. Besides the above, the two portals of the apartment are conspicuous objects, each surmounted by an entablature, which, with the exception of a frieze of polished red granite, is of white marble. This entablature is supported by a pair of columns of very dark bigio, if not nero antico marble, with irregularly formed capitals, torus, and plinth of white marble; and a pair of large Sphinxes of light-coloured bigio, sitting face to face, with an alabaster urn between them, are placed upon it. The ceiling of the TENTH ROOM is vaulted and painted in fresco, the pavement composed partly of inlaid marble and partly of artificial Venetian breccia; and the walls are painted, partly in imitation of marble and partly in imitation of curtains, or hangings of drapery; and in the middle of the pavement is a fine ancient statue of a faun, on a pedestal of cipollino. Arranged round the room in order are, in addition to a pair of fine ancient statues, each in a seated position, on a massive pedestal of white marble, sculptured in bass-relief, which form on each side a central object, several colossal statues, on pedestals of cipollino, and some busts on pedestals of bigio. It is to be observed that this room, as well as the ninth and eighth apartments preceding, lie upon the flank of the building; and hence, by a portal at right angles to the one we entered, we return to the grand saloon, from which we at first started.

In order to proceed to the rooms of the upper suite it is necessary to return to the gallery or the sixth room, from

whence there is an ascent by a solid staircase of travertino, which might be mistaken for the back stairs, such, though generally characteristic of all the Roman villas, is its ordinary appearance. On entering upon the upper floor an agreeable difference is immediately perceived in the atmosphere: which, owing to the rooms being more elevated and more exposed to the rays of the sun, is warm, light, and airy. From the top of the staircase we commence with the rooms at the rear of the building, three in number, that is to say a large apartment in the middle, and two very small chambers which serve as vestibules at each extremity. Beginning, therefore, with the vestibule at the top of the staircase, or the FIRST ROOM, there are to be observed here two very fine busts of white marble, one of which is of Cardinal Scipio Borghese, by Bernini, so placed on a table that it forms a conspicuous object, seen along the whole length of the room from the opposite vestibule. The other bust is of an old man, a beautiful piece of sculpture, executed with such extraordinary minuteness and accuracy that the wrinkles and other characteristics of extreme old age, including moles on the face and such deformities of nature, are delineated. The SECOND ROOM is oblong in form, and from its length might be called a gallery. The ceiling is vaulted and painted in fresco, and the pavement composed of a modern composition in imitation of slabs of marble. The walls are furnished with paintings in panel frames, and painted on the intermediate surface in imitation of marble. Upon the long sides of the room, two on one side and two on the other, are four very fine tables of granite, on one of which is a small figure of a lion, of alabaster, placed on a miniature block of Hymettian marble for a pedestal. On another a very beautiful group by Algardi, representing a figure of an infant of natural size, surrounded by sundry other objects, animate and inanimate, and sleeping profoundly on a bed of flowers, the whole wrought out of a block of nero antico, of which the lower portion is a rough imitation of a natural rock. On the third, a group of three infants lying asleep, in a circular medallion frame like a dish or platter; the frame, together with the figures, of white marble, with a border of giallo antico. On the fourth a group of two Cupids, one of which milks a goat, and the other is drinking the milk out of a flat dish. In the

middle of the room, placed in a row, are three very celebrated works of Bernini, the first of which is a statue of David whirling the sling round his shoulder, about to discharge the pebble at the giant Goliah. The air and attitude of the figure, however, is much overwrought, and has the character of a gladiator rather than of the youthful shepherd intended to be represented. The body is bent down towards the earth, the head stretched forwards, and the muscles strained to a high pitch, indicative of athletic power in full maturity; while the frowning brow and teeth clenched upon the under lip describe a savage, demoniac expression quite inconsistent with the idea of a human being influenced, as David is described to be in the Scriptures, by Divine inspiration. The second object, a group said to have been sculptured by Bernini at the age of eighteen, is certainly a very perfect idealization of one of the most beautiful of all the fictions of heathen mythology, the fable of Apollo and Daphne, conceived at the identical moment when the nymph, fleeing in terror before the god of light and day, is on the point of being overtaken. Her prayer has reached Olympus, and, granted by the deities, the metamorphose of mortal life for vegetative existence has already begun. Daphne is represented as it were in an intermediate state, half plant, half woman, while the shuddering of the limbs, and the countenance partly expressive of terror and partly of vacancy, indicate that sense has scarcely departed. The feet have taken root in the ground actually, the bark of the laurel-tree encompasses the fair female form as high as the middle, the arms are upraised, slender twigs and laurel-leaves sprout from the ends of the fingers, the head is thrown back, and the last aspiration has fled from the parted lips. A dense mass of foliage, proceeding from the strong branches of the lower trunk, exquisitely wrought and undercut from a solid block of marble, forms a graceful canopy above without concealing the figure. The statue is a *chef-d'œuvre*, the more beautiful in contrast with the light male form of Apollo in full pursuit, with arms outstretched ready to grasp his prize, and scarf violently carried by the wind, as if from the celerity of his progress, far away behind his shoulders. The third object is a group of three figures representing Æneas bearing his father Anchises from the burning of Troy on his shoulder, and

leading in his hand the boy Asçanius. But this is a very inferior performance, and by some authorities attributed to Pietro, the father of Bernini. The most that can be said of it is, that as the figures are of the same full size as the others, being all three groups placed in the middle of the room in a line, it contributes to uniformity. The pedestals of all are of an inferior description, made of wood painted in imitation of marble.

The THIRD ROOM, like the first, is of small dimensions; the ceiling vaulted, with a fresco painting in the centre, and the pavement composed of the same sort of composition as the pavement of the second room. Here a fine white marble bust of Paul V., by Bernini, is placed on a table of brocatello marble against the wall in such a position that the eyes appear to be directed towards the bust of the Cardinal before referred to in the vestibule at the other extremity. There are also here two other tables of brocatello, on each of which are placed a pair of statuettes of white marble. The FOURTH ROOM is also of small dimensions, the ceiling vaulted, and painted in chiaro-oscuro, and the pavement of ordinary red tiles. In this room, placed on a table of alabaster, is another fine bust, by Bernini, of Cardinal Scipio Borghese. The FIFTH ROOM is oblong in area, the ceiling vaulted, and divided in panels painted alternately in colour and chiaro-oscuro. The decorations are of a very ordinary character, otherwise than as regards one remarkable object, the statue of Princess Pauline Borghese, said to have been sculptured by Canova from the living model. The princess is represented nearly nude, reclining on an ottoman of ordinary wood and workmanship, placed in the middle of the room, and contrived to move on a pivot horizontally. The figure is extended on a mattress and cushions, sculptured out of the same block of marble. As regards the attitude, the upper part of the body is supported by cushions in such a manner that the head and shoulders, inclining to the right side, are nearly perpendicular: the head supported by the right hand and fore arm, of which the elbow rests on the back of the ottoman. The left arm with an apple in the hand, laying claim as it were to the palm of beauty, rests on the left knee, raised apparently for the purpose, while the lower limbs preserve a supine position. The hair is carefully braided; a

bracelet is on the right wrist; but a light transparent scarf, arranged artistically about the body, comprises all the drapery. The figure, after all, is inferior in symmetry, and the lower limbs particularly are much too short in proportion, to say nothing of the *contour* of the outline altogether, which indicates a somewhat matronly period. The present apartment, as well as the fourth and third rooms, lie along the flanks of the building; and hence we enter the sixth room upon the front. The SIXTH ROOM communicates by the windows with a balcony constructed immediately over the portico; the ceiling is vaulted and painted in fresco, and the pavement composed of red tiles. The object most worthy perhaps of observation in the apartment is the mantelpiece, of which the jambs are composed of rosso antico in the form of caryatides: these support a broad frieze of the same material wrought in bass-relief, with a cornice of white marble. There are also two pieces of ornamental furniture, made each after the fashion of a chiffonier; the upper slab, which forms the tabular portion of one, is of lumachella, and of the other is wrought in mosaic; upon these or upon the mantelpiece, I am not sure which, are placed two vases of alabaster. In the SEVENTH ROOM the ceiling is vaulted and divided in panels painted in fresco. In the centre of the area is a statue, which from the attitude and appearance seems to be a dancing faun, but is called by the custode a Narcissus. The mantelpiece, like that of the last room, is of a superior description; the jambs streaked with mother of amethyst, and the frieze, with the exception of a slab of rosso antico, sculptured in bass-relief and edged with green porphyry engrafted in the middle. Upon it are placed two small but very beautiful busts of nero antico, and two vases of alabaster. Here also are to be observed a group of figures curiously composed of black and white marble, commonly known by the title of the "*Zingara.*" The principal figure is a female gipsy, with body and limbs of black marble, and drapery of white marble: a child which the gipsy bears in her arms is also of black and white marble, and the body of a little dog on her knee is of white marble, and the eyes of black marble. There are also ranged along the walls of this apartment two vases of pavonazzetto, placed on low columns of the same material, to

serve as pedestals; and of ornamental furniture there are four tables of the description of black and white marble called "*bianco e nero di Francia*," of a superlatively fine quality, on each of which is placed a statuette of white marble.

In the grounds of the Villa Borghese once every year a series of rural fêtes are celebrated, in the month of October, on which occasions the domain is liberally thrown open to the entire population, and recreation afforded to the *bourgeoisie* and lower classes, to the amount of fifty, sixty, or perhaps even of a hundred thousand people, at a period while the aristocracy and cardinals, and sometimes the Pope himself, absent at their domains in the country, are enjoying what is very expressively called "*villegiatura*." The climate at this season of the year in Rome is superlatively charming, and the Roman people appear even to greater advantage than during a carnival, while their natural disposition, abounding in gaiety of heart and simplicity, is lost in the vortex of dissipation. On the days of the fêtes above alluded to, once or twice a week during the period, at half-past three o'clock in the afternoon, or thereabouts, men, women, and children begin to pour forth in extraordinary numbers from the Porta del Popolo; and on one of these occasions, when there was neither end nor beginning perceptible in the vast multitude, having made up my mind to witness the evening's entertainment, I threw myself into the moving crowd along with the rest in the Via Babbuino. Thence we walked along at the slowest rate possible through the main entrance, along the road to the fountain, to the right by the Egyptian Temple, to the left under the arch of the aqueduct, and thence straight forward for a furlong farther, till, arriving at the Hippodrome, the multitude branched to the right or to the left as best suited their fancy. Here the gymnastic amusements prepared by the noble proprietor on the present evening for his countrymen were to take place, and preparations had been carried into execution accordingly. And not only here, but in the ornamental ground opposite, additional arrangements were made to render it an agreeable promenade for the multitude till the beginning of the performance. The broad gravel-walks were filled accordingly with well-dressed people walking to and fro under the shade of the noble ilex trees in front of a covered stage filled with musicians, who

played without ceasing; and upon the circular basin of water, called a lake, a fancy waterman sculled a small flat-bottomed punt round and round and backwards and forwards without intermission. The expedient, however, intended for effect hardly came up to reality, notwithstanding the captivating costume of a red cap, and pink and white striped shirt and trowsers adopted for the occasion; for the circle was not more than sixty yards in diameter, the punt somewhat ill-balanced, rickety, and overweighted, and the waterman, evidently either a novice in his business or deficient in practice, "caught crabs" in abundance. Pleased notwithstanding at attracting the eyes of the multitude to his performance, or unconscious of want of skill, the more the mishaps he met with the more vigorously he laboured, giving general satisfaction to the spectators, and fairly earning his salary, were it only for the correct representation he effected of a man in a real hurry.

After remaining a short period within the ornamental enclosure I proceeded to the Hippodrome, where, notwithstanding the concourse of people I had just left behind, I found a great multitude already assembled, and matters in a state of considerable forwardness. The Hippodrome, constructed after the model of the ancient Roman circus, is a tolerably correct representation in general particulars, with the exception that the area within is a plain greensward, without *spina* or *metæ*. The area is an oblong, about 250 yards in length, and circular at its farther extremity; and as the banks all round shelve naturally towards the lower level, advantage has been taken of the natural formation, and these have been scarped artificially and lined round three sides of the periphery with broad stone steps, in imitation of an ancient model, to serve as seats for the spectators. All these stone seats were occupied; behind were several ranks of people standing; and upon the high ground at the circular extremity a covered stage decorated with flags was erected for a band of musicians. A few paces removed from the spot the *élite* of the aristocracy occupied the open windows of the house of the superintendent, which immediately overlooks the arena.

The exhibition now about to take place was the climbing the "*Mât de Cocaigne*," here called "Cocagna," to be performed, as it would appear by the preparations, precisely after the same

manner as is practised in village fairs in England. For here, in the middle of the area of the Hippodrome, was erected a pole or mast about thirty feet high, well bedaubed with soft soap from top to bottom, the better to test the skill and strength of the competitors, and surmounted by a gallant display of prizes suspended from the summit. These prizes were attached to the circumference of a very large hoop, garnished with flowers, green branches, and a gay flag in the centre. The articles to be contended for were a couple of fine hams, a fresh shoulder of pork, six bottles of wine, a knife and fork, a silver spoon, a new jacket and trowsers, a pair of new stout shoes, a red silk sash, and a long string of silver five-paul pieces, which latter objects being all fastened together after the fashion of a necklace, and turning continually round and round, glittered exceedingly. The things were at any rate well suited to the purpose and sufficient in number, so that a couple of very large live turkeys and a couple of live fowls belonging to the collection might the better have been dispensed with—to say nothing of the painful feeling of commiseration for the poor creatures, fluttering and flapping their wings as, painfully suspended by the legs with the heads downwards, they struggled for life and liberty.

The competition for the prizes was conducted in a manner quite different to the custom in England, where on such an occasion every village furnishes a ready host of competitors. Here, on the contrary, none appeared inclined to venture, nor, as far as I could perceive, were any chance candidates admitted. The heroes of the day were all engaged for the service beforehand, and having arrived long previously, lay basking in the sun on the straw, strewed at the foot of the pole, around which a party of the Pope's soldiers stood guard in a circle. Here were ten or a dozen clumsy-looking louts, selected from the river craft on the Tiber, who showed no manner of interest in the undertaking, nor gave in the sequel to the spectators any just cause to remove the unfavourable impression created by their appearance. The struggle in fact, when the exhibition once began, was very soon over, for from the beginning not a shadow of a chance of reaching the top of the mast by fair climbing existed. One after another ascended

eight or ten feet, and then slide down again, and eventually at the end of five minutes the idea of fair play was over, and any mechanical means that the competitors thought proper to use resorted to, till one fellow at last succeeded in reaching the top of the pole by standing on the shoulders of one below, and constructing for himself a footing above by a band of rope-yarn.

I was a witness of a fête at the Villa Borghese on another occasion, when the amusements of the evening were of a different description, though conducted under circumstances precisely such as I have described before, as regards the disposal of the spectators in the ornamental enclosure and the Hippodrome. Here on the same spot in the centre of the area previously occupied by the cocagna, when I arrived, about a couple of hours before sunset, there lay on the ground a huge paper "Montgolfier," or fire-balloon, placed there previous to its being inflated and dispatched to the upper regions. The machine of tissue paper was equal in size to an air-balloon capable of carrying two persons, and being disposed in folds for the convenience of locomotion, occupied a space such as three or four small mattresses would require to be laid one upon another; and, as in the instance of the cocagna, was guarded by a party of the Pope's infantry, who stood round it in a circle. As the soldiers, in consequence of the fragile nature of the material, and the greater inclination of the crowd to press forwards from curiosity, were necessarily obliged to be more on the alert than on the former occasion, there was a continual scene of amicable scuffling going on between them and the people that gave infinite amusement to the bystanders, as the boys in the rear pushed others forward against their will who stood before them, and the latter were repelled by the soldiers with good-humoured but determined violence—such, however, as the people are well used to in Italy, and bear most cheerfully. Even when the patience of the soldier is fairly at an end, and he gives the intruder a good hard thump with the butt-end of a musket, it goes for nothing; a cuff on the ears or a shake of the collar is received with no less good humour, and in fact the rougher these skirmishers are treated by the military the louder the applause of the multitude.

The process of inflating the balloon by the simple means of rarefying the air within by heat—a clever operation, considering its delicate texture and large size—was very well managed in the following manner: a couple of masts, about thirty feet high, were planted in the ground, on opposite sides of the object, and a light rope being made fast to the summit of one of these, and the other extremity of the rope passed through a ring on the apex of the balloon, it was made fast to the top of the other mast by a man, who ascended by means of cleats nailed to the side for the purpose. Arrived at the top, the man hauled upon the rope, and so elevated the machine, as his comrades below carefully disengaged the folds, till the whole was suspended. In this position, five feet, or thereabouts, above the ground, the circular aperture at the bottom being distended by a light hoop about four feet in diameter, an iron pot containing the fuel, which appeared to be a compost of pounded charcoal, fed with damp rags and other combustibles, that produced a slow smouldering fire, was introduced by a man who, entering below, stood upright within the aperture, and held the iron pot above his head, while an assistant, standing beside the other within the balloon, fed the combustion. So soon as the effects of the heat within became visible by the gradual dilation of the balloon, six men with light cords, to serve as guy ropes, slipped through rings in the gussets at different parts of the circumference, contrived by delicate handling, as she reeled from side to side, to keep her tolerably steady, till, in the space of about twenty minutes, she was fully distended, and both men emerged from the interior. A light wire frame, containing a similar compost of charcoal as before, was now suspended at the mouth of the aperture, and a large sponge saturated with the whole contents of a bottle of alcohol placed upon it. And last of all, in a car of wickerwork, attached below, the figure of a female, dressed in ordinary apparel, with rosy painted cheeks and straw bonnet placed jauntily on the head, so well arranged altogether, that the effect of the spectacle upon that portion of the spectators not cognizant of the operation was very natural and imposing, produced a wonderful sensation. All being ready, and a signal of departure given, the six

men let go their hold on the guy ropes, the cord loosed from the mast above, and twisting in serpentine folds, fell to the earth, as the Montgolfier rose silently and steadily, with the following valedictory epigraph, inscribed in colossal characters on a broad zone on its circumference: "Cento volte un si bel giorno, posso fare. A noi ritorno." The time of the ascent was about half an hour before sunset, and the golden rays shining on the spherical sides of the object, the colours with which it was coarsely painted became blended together in the distance, and the whole figure assumed the appearance of a globe of polished variegated marble. And now, in full view of thousands of open mouths and upturned faces, the balloon had attained a considerable elevation, when suddenly the lady figure in the car dropped down in a parachute; and simultaneously, as the painted orb, released of the weight, shot upwards, five or six balloons in miniature took post about the great one like a planet's satellites, amidst a copious explosion of squibs, crackers, and other fireworks. The manœuvre was so well contrived and unexpected, that it was greeted by a general exclamation, as earnest as if the life of a living being had been in peril, till the female effigy, which fell headlong for a few seconds, recovered by the extension of the parachute a steady motion, and descended gently to the ground under a mushroom-topped canopy. Some few minutes after the figure and parachute had reached the earth, about half a mile distant, a troop of boys, who had eagerly followed its course, and seized the prize, were seen bearing it triumphantly, shouting and running at their utmost speed, and overcoming every obstacle that stood in their way, towards the Hippodrome. The balloon, after travelling in the air till the fire was exhausted, descended 15 or 16 miles from the spot whence it started, and what, if true as was related to me, is more singular, was recovered without suffering any material degree of injury.

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* * * * Returning now to the Via Flaminia, at a point almost immediately opposite the entrance to the Villa Borghese, and hardly more than 150 yards outside the Porta del Popolo, on the western side of the

way, there is a house, or rather two houses converted into one, appropriated to the use of the English Protestant church, in which the service is regularly performed to a congregation of visitors, consisting generally of from 300 to 450 and upwards, every Sunday. As to the position selected for the establishment, it is to be observed that, although restricted by the regulations of the Roman Catholic hierarchy to a locality outside the walls, the greatest possible attention has been paid, notwithstanding, to the convenience of the English, the great majority of whose dwelling-houses are in this immediate quarter. The English church in Rome therefore, though nominally outside the walls, is really, and as regards centrality, in the very heart of the city. The greatest possible facilities are afforded by the authorities to our countrymen in all matters relating to the establishment; and though the general behaviour of the Roman inhabitants is such as to render the precaution almost unnecessary, the protection of the police and military is invariably afforded during the hours of divine service. There would, in fact, be no occasion at all for the indulgence, were it not for the sake of preserving order among the servants and carriages, with regard to which a perfect state of discipline is preserved, and the regulations among the drivers enforced with extraordinary dispatch and decorum. A mounted officer of the police, during the whole of the time the doors are open, is in attendance; and in addition to these advantages in favour of Protestant visitors, it may be very fairly stated with regard to Rome, that all the outward visible appearances of respect to the sanctity of the Sabbath are preserved very strictly. Whatever be the disagreements on points of religious faith between Protestant and Catholic, there is at least one point of feeling in common between both in this respect; for the streets are tranquil, the shops are shut, the demeanour of the people is decent and orderly, and, notwithstanding the distance from England, Sunday feels more like Sunday at home than in any other town in Europe.

Subscriptions are received either for the whole season or for a trimestrial period, or persons merely passing through the city are allowed to pay at the door, for the special occasion. No considerable outlay, however, for the expenses

of the establishment has ever been made, nor other than temporary arrangements undertaken for the convenience of the congregation. As the chamber converted to a place of worship is on the first floor, the staircase has been covered by a warm and comfortable though coarse carpet, sufficient effectually to preserve the feet in winter from the chill of the travertino steps, which, though somewhat rough and uneven, are broad and commodious. The entrance to the chamber in question, oblong in area, and capable of accommodating 400 persons conveniently, is upon one of the long sides, nearly opposite the pulpit. The pavement, of ordinary red tiles, is covered by a carpet similar to that of the staircase, and underneath is a coating of straw, such as is the custom to place upon tiled floors in Rome invariably. The seats, with exception of a few short benches, are ordinary rush-bottomed chairs, any of which are at the disposal of the first comer without distinction, in consequence of which regulation the attendance of some individuals is so early that the more zealous, ladies especially, arrive sometimes a full half hour before the commencement of the service, and place themselves together in a row immediately underneath the clergyman. As regards the equipment of the chamber, the decorations are as simple as can possibly be imagined. The walls are plain and white-washed; there is no organ, and nothing in fact to distinguish it as a church at all, but a pulpit and reading-desk, and the communion table enclosed by wooden rails in the middle of the area. Behind the pulpit, opposite the entrance, is the door leading to the clergyman's vestry-room, where there is a collection of bibles, prayer-books, and religious works kept for the benefit of subscribers.

I am not aware of the precise nature of the appointment of the English clergyman invested by our ecclesiastical authorities at home with the duties of the church at Rome—duties which at any rate have been performed in a most exemplary manner, and for a very long time, by the present incumbent. The period of his attendance, however, is limited to the season or time that the English and foreign visitors may be supposed likely to remain, namely, from the first Sunday in October till the end of May inclusively. The good understanding which

subsists between the Roman ecclesiastical authorities and the English Protestants on matters of their religion cannot be better illustrated than by the simple fact, that the permanent duties of verger, or clergyman's assistant, are performed by a Roman Catholic subject of the Pope appointed on purpose. The individual selected accordingly, in addition to the office of investing the clergyman with his surplice and cassock, and opening and shutting the doors of the pulpit, chancel, and vestry-room, regularly conducts all manner of persons, whether subscribers or strangers, to the seats among the congregation. This little, slender, upright old gentleman, remarkably vivacious and active, with black, bright, smiling eyes, and pale complexion, invariably dressed in a decent suit of black out of compliment to his employers, and a black velvet skull-cap over his short-clipped silver locks, for the sake of his own health and convenience—may be seen continually at his post during church-time, either waiting at the top of the staircase, at the door, or most cleverly and adroitly making his way between the thickset ranks of the congregation. On occasions when the church is particularly crowded, it is extraordinary with what a peculiar degree of nimbleness and affability he contrives to find room for the stranger he is conducting, in places where one would think it impossible, and, exercising good-humour and gallantry towards the ladies, prevails upon—nay, almost compels—to sit close together those even who, under other circumstances, would be the most reluctant. By such a uniform and thoroughly obliging line of conduct to persons of all ranks and conditions, everybody more or less feels grateful for his assistance; and he never fails, every successive season, to secure a host of friends and acquaintance among the English visitors, though thoroughly unable to speak any other tongue than his native Italian. Another circumstance with regard to the present subject had need be mentioned, which is, that there being no sectarian meeting-house or any other place of Protestant worship in Rome besides our English church, the most perfect unanimity prevails, for the time being, between the members of the regular Establishment and all the various classes of dissenting visitors. All, in fact, agree, from necessity, to compromise

their differences, and not only listen to the doctrines of the Protestant Church enunciated in the most purely orthodox terms, though there is neither clerk nor singing, but join in the responses so steadily and simultaneously, that the deep, gentle, reverential tone of the whole united congregation is certainly, compared with what one is accustomed to hear even in our churches at home, very particularly remarkable.

CHAPTER II.—SECTION I.

THE CORSO.

THE title of the Porta del Popolo is derived from the church of S. Maria del Popolo, built immediately within it. Previously there was a gate a little to the eastward of the present one, called the Porta Flaminia, belonging to the walls built in the year 402, by the Emperor Honorius; but the latter was afterwards blocked up in the sixth or seventh century, and the Porta del Popolo opened in its stead. The external façade, as it now appears, was built under the auspices of Pius IV., in the year 1561, by the architect Vignola, after the designs of Michael Angelo; and the inner façade by Alexander VII., with the assistance of Bernini, in the year 1657, on occasion of the entrance of Queen Christina of Sweden into the city. The exterior, which falls short of what might be expected from its projector, consists of two pairs of Doric columns which flank the arch, one pair of which are of red granite, and the other pair of breccia pavonazza, though the latter columns have entirely lost their colour and beauty from exposure to the weather. There are also a pair of statues of S. Peter and S. Paul by the sculptor Mochi, but of an inferior description, placed in the intercolumniations. With regard to the interior façade, which, by the roughness of the masonry, would appear to have been constructed with extraordinary haste, it consists principally of a lofty brick wall of uncouth form, the shape of a horseshoe, built above the arch for the exclusive purpose of displaying the Papal arms, in colossal size, emblazoned in stucco. Previous to entering the gate, a portion of the ancient walls, which very possibly bears some relation to the position of the ancient Porta Flaminia, and is commonly known by the title of the "*Muro Torto*," must be referred to. To go to it, it is necessary to proceed by the road which leads at the foot of the walls, four hundred yards, or thereabouts, eastward of the Porta del Popolo, to a spot where the walls turn suddenly southward, at a right angle.

On the other side, the road is bounded by the grounds of the Villa Borghese, of which the ancient gates are immediately opposite. The "*Muro Torto*" comprehends a portion of the wall on both sides of the angle, supposed to have been built at the latter period of the Republic by Domitius Ænobarbus, as a substructure for his gardens above, called the "Horti Domitii," now the Monte Pincio. Accordingly, it must have been included in the enclosure of the Emperor Honorius in the fifth century, and, at any rate, is known to have existed in the time of Belisarius in the sixth century, in its present condition, then remarkable, as it is now, for its extraordinary inclination out of the perpendicular. Various superstitious tales have been related concerning it, and particularly that, being under the special charge of S. Peter, the Romans, when Belisarius repaired the walls, and would have included it in his operations, prevented him from doing so; yet, nevertheless, during the whole period while Rome was besieged by the Goths, the enemy never attempted an attack in that quarter. Procopius, secretary to Belisarius, mentions these circumstances in his account of the Gothic war (book i. chap. 23), and describes the wall precisely in the same state it is in at present. The present appearance, on the northern side especially, is that of a regular brick bastion, which, either owing to outward pressure of the earth above, or the shock of an earthquake, has been so far thrown out of the perpendicular that it is completely riven from the main body. The frontage of the northern side is 80 or 90 feet, and the height about 40 feet, covered with the ancient description of facing called *opus reticulatum*, a net-work in appearance, as the name implies, formed by laying the ends of the bricks upon the plane of the surface, with an angle downwards. The inclination is, in fact, so considerable, that it resembles the haunch of an arch, and affords a perfect shelter in rainy weather, as if it were forced far beyond the centre of gravity, and clinging together with the extraordinary degree of tenacity for which the masonry of the ancient Romans is remarkable. Two brick buttresses, about 12 feet broad and 6 feet high, though of little service, have been built of late years to support it.

All strangers who arrive at Rome by post or vetturino, without the advantage of a *lasciare passare*, or the imposing

appearance of a numerous retinue, are liable to considerable delay and inconvenience, owing to the regulations of the Custom-house. Immediately within the Porta del Popolo, on the left-hand, or western side, are the chambers of the "*Dogana;*" and on the eastern side opposite is the guard-room of a detachment of carabinieri, who arrest every vehicle that arrives at the gate, in aid of the civil authority. Accordingly, whoever happens to be taking a morning's walk in the Piazza del Popolo, may very frequently have an opportunity of observing the heavy-laden equipage of a family of English, or other foreigners, halted at the gate, the steps of the carriage let down and the door open, the horses abundantly covered with white dust, panting and perspiring profusely; while the postilions on foot, dressed in blue and red jackets and jack-boots, are lighting their cigars or smoking. Here the whole party must remain while the principal member of the family is endeavouring to negotiate with the officers of the Dogana, the result of which the ladies inside appear, by their anxious looks, to consider precarious. If matters are successful, the order to mount and proceed is given with a lively tone of satisfaction, the postilions crack their whips, and the jaded cattle are driven at the best pace practicable to the proposed hotel; but when, on the other hand, as in nine cases out of ten it happens, the matter ends differently, travellers, horses, carriage, and all that it contains, are held in embargo, until a due examination of the contents is made by the proper authorities, at the principal office of the establishment in the centre of the city, three quarters of a mile distant. And these are the formalities which invariably take place on similar occasions:—The head of the family resumes his seat inside, or outside upon the dickey. A carabiniero, in a stern voice, orders the postilions to mount, and the carriage proceeds, under charge of an escort, at a pace as slow as foot can fall, on its way through the Piazza. As the cavalcade thus proceeds at a funeral pace through the principal streets of the town, the Ripetta or the Corso, the individuals are in an absolute state of captivity, guarded by a soldier of the Pope's infantry, marching on foot with musket and bayonet fixed close to the horses, as if he were escorting a party of convicted smugglers or grave delinquents. Sometimes the soldier is invited by the

travellers, in order to expedite the period of their transit, to take a seat on the dickey; but otherwise, as the regulations of the Pope's army with regard to dress are not so stringent as in other parts of the Continent, the ludicrous appearance of the picture is rather heightened by the specimen of military gait and costume here exhibited; for the coat, in case the day be warm, is unbuttoned without ceremony, and the musket, with bayonet fixed at the end of it, poised aslant across the shoulders for the sake of walking more at ease, as a countryman carries a pitchfork. Such is the state of durance of the traveller for the time being, without respect to persons, let them be whom they may, or regard to their notions of liberty, civil or constitutional. Even a Radical member of the British House of Commons finds no favour; but whether gentlemen or ladies, or both together, they and their servants are thus, as it were, ignominiously paraded through the streets in open day, as if they were going to be lodged in gaol at the end of the journey. Once arrived at the principal Custom-house, and the usual mode of coming to an understanding being adopted, the difficulty is over, and the traveller meets with no further impediment than the opening and shutting the lids of two or three boxes. All is then concluded by an apology, delivered, in the most urbane manner possible, by the presiding functionary—a person very well dressed, and of exceedingly gentlemanly appearance—for the *piccola formalità* that he has been under the necessity of enforcing.

As regards the passports, these have been already delivered at the Porta del Popolo, and the proprietor furnished instead with a document intended to serve as a temporary receipt, and also as an order to appear in person within the space of twenty-four hours at the principal police-office. The latter part of the conditions, however, in ordinary cases, is never exacted, but may be fulfilled by proxy, either through a *commissionaire* deputed by the parties concerned, or the proprietor of an inn or lodging-house. The passport is, in all cases, detained at the police-office during the whole period of residence, and the owner furnished, in the mean time, with a printed permission to reside in the city for a stated time in lieu of it. The latter document, which includes any required period within six months, costs six pauls, or about 2*s.* 7*d.* At

the expiration of the term, if the owner fails to renew it, he is subject to a penalty; but, on the other hand, no extra charge is made for the renewal. Finally, when the individual is about to depart, the passport is returned on application, three or four days before a fixed date of departure.

The design of the Piazza del Popolo is certainly consistent with its position at the entrance of a great metropolis, and the ornamental objects belonging to it are disposed with admirable effect. The crescent-shaped sides are bounded on the right by green trees, on the left by the elevated heights of the Pincio, and the extremity is terminated by two twin churches, with domes and tetrastyle porticos, between and on the flanks of which the three principal streets, the Via Babbuino, the Via di Ripetta, and the Corso, lead in a straight line, and at two small diverging angles, through the heart of the city. Hence, as the vista extends in perspective as far as the Capitol, along the middle street, corresponding to the ancient Via Flaminia, now the modern racecourse at the Carnival, a mile in length, the eye is delighted in the foreground by a magnificent Egyptian obelisk, planted in the middle of the area and in the centre of a quadruple fountain, whence, from the mouths of four lionesses at the angles, the streams, scattered not unfrequently by the wind far away in glittering drops, reflect the bright sunshine.

Previous to describing the obelisk, it may be as well to observe generally, that there are ten others besides the present to be seen in Rome, belonging respectively to the three different periods distinguished by the reigns of the Pharaohs kings of Egypt before the conquest of the country by the Persians under Cambyses; afterwards by the reigns of the Ptolemies; and, finally, by the sway of the Romans, who hewed and constructed plain shafts without hieroglyphics, and transported them to the city. The whole number are situated as follows:—First, the one in question in the Piazza del Popolo; second, in the Piazza di Monte Citorio; third, in the Piazza di S. Giovanni Laterano; fourth, opposite the church of S. Trinita de' Monti; fifth, in the public walk on the Monte Pincio; sixth, in the Piazza of the Pantheon; seventh, in the Piazza Minerva; eighth, in the Piazza Navona; ninth, in the Piazza di Monte Cavallo; tenth, in the Piazza

di S. Pietro; and eleventh, in the gardens of the Villa Mattei, on the Cœlian. Of all these obelisks, the first, the second, and third alone belong to the first of the three periods above cited. The obelisk in the Piazza del Popolo, originally erected in front of the Temple of the Sun at Heliopolis, by Rhamses, the Sesostris of the Greeks, was removed from Heliopolis, and brought to Rome after the battle of Actium by Augustus, who erected it on the spina of the Circus Maximus, and repeated the ancient dedication to the sun on its pedestal. When it was overthrown is not stated, but it lay buried on the spot where it fell for many centuries. Eventually, Sixtus V. employed the architect Fontana to disinter it; and having repaired the shaft, which was found broken in three pieces, to erect it where it now stands, with the cross planted on its summit. The shaft, 110 palms, or about 80 feet in height, composed of a simple block of red granite covered with hieroglyphics, is elevated on a pedestal planted on a quadrangular base, to which a flight of steps, in height about 26 feet, ascend on all the four sides. This substructure is surrounded by a capacious granite basin, continually replenished by the streams of water discharged from the mouths of the four statues of lionesses before referred to, each in a couchant attitude, seated at an angle of the base on its respective pedestal. The shaft of the obelisk, very little disfigured by its fracture, is otherwise in the most perfect preservation imaginable; the surface especially as smooth and bright in colour, and the hieroglyphics as clean cut and fresh in appearance, as if newly sculptured. The original dedication to the Sun, sculptured in duplicate on two sides of the pedestal, is as follows:—"Imp. Cæsar. Div. F. Augustus . Pontifex . Maximus . Imp. XII. Cos. XI. Trib. Pop. XIV. Ægypto . in . Potestatem . Populi . Romani . redactâ . Soli Domum . dedit." On another side is an inscription composed by Sixtus V., with reference to the adjoining church of S. Maria del Popolo, dedicated to the Holy Virgin:—"Ante . sacram . illius . sedem . Augustior . lætiorque . surgo . cujus . ex . utero . Sol . Justitiæ . exortus . est." On the fourth side is another inscription of Sixtus V., relating to the removal of the obelisk from the Circus Maximus:—"Sixtus V. Pont. Max. Obeliscum . hunc . A. Cæs. Aug. Soli . in . Circo . Maximo . ritu . dicatum . impio . miserandâ .

ruinâ . fractum . obrutumque . erui . transferri . formæ . suæ . reddi?. crucique invictiss. dedicari . jussit . A.MDLXXXIX. Pont. IV."

Besides the magnificent fountain in the centre of the piazza, there are four other fountains, two of which, similar to one another, are on the right and on the left within the crescent-shaped concave, each embellished by a group of colossal figures, of which one group represents Rome between the rivers Tiber and the Anio, and the other Neptune between two Tritons; besides other colossal statues of the four Seasons, elevated on pedestals. The effect of the statues on the right-hand side is especially heightened by the contrast of the white marble with the dark green colour of a row of cypress trees, and the brighter green tint of several young thriving plants of the thorny acacia. On the left-hand side plantations clothe the rapidly rising heights of the Pincio. The third and fourth fountains are nothing more than two tiny jets, which, one on each side of the Porta del Popolo, trickle into a sarcophagus, placed there to furnish refreshment for thirsty cattle,—a motive which in some degree palliates an act of desecration, of which the present is far from being a solitary instance within the walls of the city. Such is the extraordinary number existing of ancient sarcophagi, and such is the exuberant supply of water. The guard-room of the carabinieri, on the right-hand side of the gate, is a part of a building appropriated to the use of modern artists, whose works of sculpture and pictures are sent there for exhibition, and free admission granted to the public to inspect the collection. And the branch office of the Custom-house, on the left-hand side of the gate, forms a portion, or is adjoining to a convent of Augustine friars annexed to the church of S. Maria del Popolo.

Such being the leading features of the Piazza del Popolo that strike the eye of a traveller who arrives in Rome for the first time on a beautiful day in October, the *coup d'œil* is necessarily heightened in a great degree by the effect of the climate, than which nothing, compared with our changeable atmosphere in England, can differ more completely. A winter's residence in Rome is really and truly a period of agreeable sunshine, of which the average of days when the sun shines bright may be estimated at nine out of ten, or thereabouts.

At the end of September, or at any rate the beginning of October, the summer heat has passed away, and the air is tempered by an invigorating freshness, which disposes the mind to pleasing reflections, and produces on the senses a vivid impression of novelty. Nor is it before the middle of November, when those of the neighbouring mountains not covered with snow perennially receive their first sprinkling, that the use of a fire within doors becomes at all necessary. Then, indeed, the air, immediately imbibing the gelid particles of the snow, imparts a piercing chilliness to the breeze which rushes from the mountains, that distinguishes it *par excellence* by the title of "*tramontano.*" The temperature, however, even then, is seldom lower than 30° or 28° of Fahrenheit; and the sky, while the wind continues to blow, usually so clear that I have frequently observed an extraordinary effect of the purity of the atmosphere, common enough in Canada, but never there otherwise than when the degree of cold is below zero, that of dense smoke rising early in the morning from the surface of the lakes and rivers, or even from any small quantity of water contained in a pail or a hogshead. In Rome, on the contrary, at the comparatively high degree of temperature above stated, I have witnessed the same phenomenon on a fine frosty morning, and have seen the fountains of the Quirinale and Trevi smoking like a boiling caldron.

In the months of December and January the temperature is very rarely lower than above stated; nor is the weather ever so cold but that, while the atmosphere is heated by the sun, a sheltered spot under cover of a high wall or building may be found as warm as summer weather in England. There are, however, changes occasionally from clear and cold to mild rainy weather, especially when the wind bears with it the African scirocco across the Mediterranean, and sultriness prevails during its continuance. But the scirocco, though held in bad repute by the Roman inhabitants, and supposed to produce lassitude and other ailments, is hailed as an agreeable and by no means unhealthy visitation by invalided foreigners. As spring advances, one singular appearance in the weather may very often be observed, day after day, for a long time together; that is to say, after three or four hours' bright sunshine in the morning, a regular change takes

place, and rain succeeds invariably, in consequence of the abundant evaporation of the snow on the mountains, which increases as the sun approaches the meridian, till he actually becomes, as it were, choked by the clouds of his own creation. The climate of Rome altogether, with the exception of the four months from the latter part of May till the latter part of September, is unquestionably very healthy, and the weather so fine uniformly that very rarely indeed are the days not fitted for exercise out of doors. Even during the unhealthy season in the summer, while the city is visited by malaria, agreeable and unexceptionably salubrious spots may be selected for a temporary residence by those persons inclined to remain the whole year in Italy, within the distance of forty or fifty miles from the city, on the more elevated sites of Sienna or Perugia, or even within fourteen or fifteen miles from Rome, at Albano. The evil consequences, in fact, occasionally attributed by visitors to the climate of Rome are to be ascribed almost invariably to the want of caution and prudence in the people themselves, who, in the spring season especially, when the sun has already acquired tremendous power, and at the same time the icy invisible blast comes steadily from the mountains, expose themselves to the weather in their summer clothing with no more ceremony than if they were in their own country. Young ladies especially, entering into the general habits of the Roman visitors, among whom equestrian excursions particularly are of frequent occurrence—many, in fact, who have never in England mounted a horse in their lifetime, but, now that they are arrived in Rome, think it indispensable to do so—are induced, after no more than a few days' previous practice, to place themselves upon the back of a rough-paced, hard-mouthed animal, and, excited by a troop of agreeable companions, exert themselves beyond their strength in making a circuit of three or four hours in the Campagna. Then comes a chill; and a chill upon a delicate, over-heated frame brings on a fever, for which neither the climate nor the constitution are to blame—for, with common discretion, it might have been avoided. To say nothing of the very continual practice that prevails in Rome of visiting the Roman palaces, where the cold pavements and piercing drafts of air are trying to the most robust constitution, or of making a nocturnal visit to the Vatican especially, to see the statues by

torchlight, or loitering for an hour or two in the open air by moonlight at the Colosseum; in addition to all which deleterious habits in the way of amusement, are to be taken into consideration the continual routine of evening engagements in hot rooms and crowded assemblies till three or four o'clock in the morning, of which the series that takes place in Rome during the whole season is not to be surpassed for regularity and frequency in any town in Europe.

Whatever be the effect of the climate upon strangers and foreigners, its influence on the people themselves is evidently in the highest degree exhilarating; and among numerous instances in corroboration of the fact which might be cited if necessary, one especially, which occurs annually during the month of October, affords a very characteristic spectacle to a visitor on his first arrival. At this season, during the continuance of the fêtes at the Villa Borghese, the Roman women of the lower classes are in the habit of parading the town in groups of females exclusively, and having hired an open carriage for the purpose, driving all day about the streets, shouting, screeching, and playing the tambourine, like a party of wild Indians. The carriage, the common hackney vehicle of the coach stands, an open landau, is laden invariably with fourteen women, who dispose of themselves in the following order, namely, three on one seat and three on the other; two other sets of three above these, perched on the leather head of the vehicle; and, finally, two more seated on the box beside the vetturino. Some are dressed in the variegated costume of the Campagna, with scarlet or yellow bodices, and caps of the provincial fashion; others with men's broad-brimmed hats of black felt, trimmed with a profusion of black pendent ostrich feathers; or the head is exposed with no other covering than the braided hair, stuck full of artificial flowers, and the tuft pierced by that peculiar sort of long pin which resembles a dart or dagger, and is used as such occasionally; or the robe is of plain white muslin, with party-coloured knots of riband, and streamers dangling from their elbows and shoulders. But the same costume, whatever it be, is always uniform in each carriage, without regard, however, to the articles of ornament common to all, necklaces and enormous earrings of gold filagree-work or coral. As the carriage drives gently along through the streets, two of the party

generally stand up and play the tambourine, while the remainder sing and make the greatest noise possible, especially when two of the several parties, passing in opposite directions through the town, happen to meet one another.

But these saturnalia sink into perfect insignificance when compared with the humours of the Carnival, upon which subject, being now fairly arrived, I must beg leave to continue the present digression.

The Carnival was first introduced in Rome by Paul II. in the fifteenth century, at which time a principal source of entertainment for the public was derived from the poor Jews resident in the city, who were themselves obliged to run the races, or rather run the gauntlet, among the multitude in the Corso. Afterwards, in compensation for these indignities, tribute-money was exacted annually to the amount of ten or eleven hundred Roman scudi, to which sum was added, in addition, the precise number of thirty scudi, by way of a delicate admonition on the part of the Roman authorities in remembrance of the thirty pieces of silver for which Judas betrayed our Saviour. Though the amount has been reduced, the original tribute is still exacted annually, on the first day and previous to the opening of the Carnival, when the Governor of Rome proceeds on purpose, in state to the Capitol, and receives a deputation from the Jews in the Palace of the Conservatori. There the deputation deliver a purse containing, it is said, 800 scudi, together with a bunch of flowers in a silver tray; after which the bearer of the money makes a suitable speech, in the Italian language, expressive of loyalty to the Pope's government, to which the Governor replies in a formal oration.

As the Carnival takes place every year and continues eleven or twelve days successively, with the exception of Sundays and Fridays, for a period so arranged as to terminate immediately before the commencement of Lent, the regulations for maintaining order among the people are so perfect, from repeated practice, and the understanding between the authorities and the people so cordial, that what might otherwise seem incredible is really the case, namely, that on the first day of the festival no indications of what is about to take place in the Corso are visible till a late hour in the morning, on the same spot where a few hours afterwards a multitude of one hundred thou-

sand people will be assembled. On such an occasion, the stranger who on the first year of his arrival in Rome sallies forth into the Corso at ten o'clock in the morning, with more than ordinary curiosity, may be almost led to imagine that he has mistaken the day of the Carnival, since not only are no preparations whatever to be observed, but, like the calm that precedes a storm, the degree of silence and quiet is even greater than ordinary, and the street less frequented by people.

Some preparations, however, have been already made at both extremities of the race-course; and in the Piazza del Popolo, and in the Piazza di Venezia, platforms and seats for spectators erected previously on scaffolding. Printed regulations also, for the purpose of insuring safety to the people during the horse-race, have been affixed on the walls of the houses, which documents in the form of a proclamation from the Papal government are extraordinarily clear and explicit, and remarkable as well for the foresight which provides for every possible contingency, as the judicious mode of expression. The matter occupies a very large sheet of close printing, and is so curious, and original in style, as to be well worth perusal. On the occasion of the first Carnival I witnessed in Rome, when I took particular pains to watch the course of proceedings, the very first indication at about half-past ten o'clock in the morning was the discharging of two or three carts laden with pozzolana in the Corso and spreading it upon the pavement. The operation was performed with the same sort of shovel which is in very common use in Somersetshire and the west of England, heart-shaped in the blade, with a very long and curved handle, by old labourers in the employment of the Government, who set about the work with uncommon slowness and gravity, in the same apathetic manner for which the Government labourers in Rome are particularly remarkable, and not in the smallest degree exhilarated by the anticipation of the coming festival. The pavement of the Corso is about the breadth of New Bond-street, rising in the middle with a regular and considerable convexity, of which not more than one-third was covered with the pozzolana, from which circumstance it may be remarked that a very considerable advantage accrues to the horses which get the middle place at starting, and are enabled to keep it.

Such was the number of carts, and so many men were provided, that in about half an hour the Corso was covered from

one end to the other, near a mile of distance, with pozzolana, and a stir and bustle now began to take place at the windows of the houses, where the domestics might be seen to reconnoitre, while some spread hangings of scarlet damask over the balconies, and others twisted red flags among the railings, till the whole street assumed the gaudy appearance of a poppy garden. Many of the balconies of the Corso on these occasions are in the temporary occupation of tenants who, during the whole period, provide a never-ending cold collation for friends and acquaintance, and many are the visitors who, well lodged in other parts of the town, pay an exorbitant rent to hire a balcony for the special occasion in a much worse house than their own, in preference to remaining tranquilly in their own dwellings. The practice of hiring the balconies prevails so universally, that landlords either stipulate with the tenants to vacate during the carnival, or proportion the rent accordingly. At twelve o'clock, or thereabouts, the privileged proprietors of common wooden chairs for the use of the public began to arrange the seats in a line on both sides at the two extremities of the Corso. And now also the venders of nosegays and comfits brought wheelbarrows filled to the brim with both commodities, which were in some cases allowed to remain in the wheelbarrows, and in others spread out for sale on temporary tables of wooden planks supported on a trestle. The nosegays consist of common wild flowers of the fields tied up with packthread, but the comfits bear no further resemblance to comfits of the ordinary description than in shape and colour, being about the size of peas, and composed of lime or plaster of Paris. While such indications are manifested, the streets continue still vacant and void of people, and no wonder, perhaps, considering that those who are about to engage in the business of the day are not only busily employed in preparation, but know full well that enough, to their hearts' content, will be afforded them of enjoyment. All in fact who are to be seen in the street at present are for the most part exclusively those few foreigners whose impatience and curiosity the first year of their arrival is more than of an ordinary character.

Before the masks are allowed to make their appearance, the piquets of cavalry being posted upon the streets diverging from the Corso, the commanding officer of the garrison mounted

on his charger, with his orderly behind him, makes a reconnaissance from one end to the other of the street: Squads of four or half-a-dozen troopers are placed at each of the principal crossways on both sides, and in addition the infantry, arranged in line ten or twenty yards asunder, stand upon the curb-stone. The chief, on the occasion referred to, a short fat personage, sat on horseback, after the Italian fashion, in a particularly stiff and formal attitude, with head thrown back, body inclined forward, toes depressed to such a degree below the ankle as barely to touch the stirrup, and the left hand maintaining on the curb a steady uniform pressure. The tail of the gallant grey barb he rode, which, extraordinarily long and luxuriant, cut square, and reaching to its fetlock, might have swept the ground, was carried loftily, notwithstanding the animal had no hind shoes, as, according to the general custom of the country, is the practice in the Pope's cavalry. Even hired horses let out for long rides, and the carriage horses of every description, are almost invariably unprovided on the hind feet with iron, yet go through their work in a manner that is astonishing; though from want of the ordinary protection on the hoof, the animal being unable to throw itself on its hocks with promptitude and vigour, and the delicate sympathy of action between the mouth and the spine being annihilated, its action becomes disjointed, as if the fore legs and the hind ones belonged to a different creature. An Italian horseman on turning suddenly round a corner is a dangerous personage to be met with, and an incautious pedestrian, unless he keeps a sharp look-out, may probably be swept out of the road by the hind quarters of the quadruped, which, merely from the want of hind shoes, makes his fore legs the pivot of the centre on which he turns, instead of his hind ones.

The troops being all now ready at their different posts, the moment the clock of the Palazzo di Monte Citorio strikes the hour of two, the general permission to the masks to enter the Corso is promulgated far and wide by the discharge of a cannon from the fortress of S. Angelo, which makes every window of the Corso rattle; and the bells of the principal churches, which all burst forth ringing simultaneously, are made to keep up an incessant jingling for full a quarter of an hour, by men stationed on the tops of the churches, who work the

clappers by hand as rapidly as possible in a monotonous measure of demi-semi-quavers, and produce by their combined exertions a sound so noisy and unharmonious as effectually to put a stop to all manner of occupation. In a single moment the spirit of dissipation now pervades the whole city, and the people rush in crowds to the Corso with such celerity that in the short space of a few minutes the street is thronged from one end to the other with carriages and pedestrians. The first carriage, however, which enters, according to etiquette, is the carriage of the Governor, who, passing along the street the first in procession, proceeds to the Palace of the Conservatori on the Capitol, in order to receive the tribute-money from the Jews, as above stated. After the Governor, follow the private and hired carriages, sufficient in number, since almost every vehicle in Rome is put in requisition, to form two lines, one going, one returning the whole length of the Corso, which course, with regular turnings at each extremity, is directed by the authorities; all moving at a snail's pace, with frequent stoppages, by reason that the horses are continually subjected, literally like sheep in a pen, to the pressure of the pedestrians. Here, as is always the case in the midst of a crowd of human beings, the gentle, benevolent nature of the horse is seen to great advantage; for as if cautious to do no injury to the most tender infant, they stretch forward their noses to nibble the hats and shoulders of those who press against their chests and impede their progress, as if whispering a word of thanks in their ears for one of the very rare moments of rest afforded to them during the carnival. The coachman, too, submits to the delay with no less equanimity, and, particularly if he has witnessed a score or two of carnivals, his pleasing reflections are augmented rather than diminished by a state of inaction, and nowise disturbed by the showers of nosegays and comfits now flying in every direction. Persons in the carriages or pedestrians,—those who value their eyes, at any rate,—use as a most indispensable requisite a mask of gauze wire, with the features of a face painted upon it, though perfectly transparent. The volleys of comfits as people pass along the Corso are incessant, though peashooters, and all manner of projectile machines, are strictly prohibited by the printed regulations. Comfits, notwithstanding, made of

small gravel, coloured with lime, are used occasionally, and inflict serious injury; and even the ordinary ones, when delivered with good effect and at short distance, sting like hail-stones. Such an universal scene of hubbub and bustle reigns from one end to the other of the Corso, among persons of all the various social relations—princes, nobles, and ambassadors mingled together with the lower grades of the populace—that the voices produce a continuous humming roar like the sound of the ocean, while a fact is proved by every year's experience, that would otherwise seem incredible, that the animal spirits of a multitude can be maintained at the same high pitch for ten or twelve days in succession. The state of excitement in fact increases rather than diminishes towards the end of the period, and I have had more than once an opportunity of observing a steady father of a family, after venturing forth on the first day in an open carriage with his wife and daughters, evidently a passive instrument in the proceedings, display day after day a gradual change of expression on his broad rosy countenance, and at last, with clothes as white as a miller and as joyous and uproarious as the rest of his neighbours, discharge comfits right and left in return for the attacks of his assailants. For the people in the carriages, whether masked or otherwise, like flying-fish in the ocean, are subject to be attacked as well by the people in the balconies above as by pedestrians, whether acquaintance or not, no matter, such is the general licence allowed during the continuance of the saturnalia.

Among the multitude of vehicles which on the occasion I allude to formed the double line of carriages, there were three or four contrived by mounting on the perch and wheels of a waggon an extraordinarily long body of planks, or rather a platform of rough boards railed round for the purpose of convenience and safety. The platform, however, was covered with an awning of green boughs and ornamented with abundance of ribbons, so as to render it as picturesque and conspicuous as possible, and manned by a gang of young men in similar uniform, who maintained a sharp fire of comfits to the right and left continually. When two rival gangs happened to meet each other, a regular engagement, yard-arm and yard-arm, lasted for some minutes together, and caused infinite amusement to the spectators; especially when the respective

crews happened to be native Italians, who invariably accompany their manœuvres with a scream like an Indian war-whoop, such as no one who has not actually heard it can form an idea of. The Cesarewitch, who passed the winter of 1838 in Rome, and composed together with his suite and friends, amounting to ten or twelve in number, the crew of one of these war carriages, created a considerable sensation among all classes from the earnest and cordial share he took in the proceedings. The whole party were disguised in similar long robes of fustian, but as the wire masks on their faces were transparent, and the royal corsair accordingly was recognised by the young ladies in the balconies, the showers of nosegays which continually descended on the carriage passed all comprehension. Meanwhile the Cesarewitch and his myrmidons, provided with bushel-baskets full of nosegays and comfits, laboured all day like true knights in their vocation, pelting nosegays in a perpendicular line above their heads at the balconies, with wonderful vigour and perseverance.

The carnival is seen from the balconies to the utmost advantage, as the various masks and equipages pass backwards and forwards below, as it were in review, like the figures in a magic lantern, and the inmates, well provided with missiles, make use of them continually. Two instances at present occur to me—one when a young English lady struck Queen Christina of Spain a sharp blow on the nose with a sugared almond; and another when a no less sportive damsel discharged a handful of comfits at a carabiniero, and well nigh got into a scrape for an infringement of the laws of the carnival. For the man, who was seated on horseback, on duty underneath the window, no sooner received the missile, which whitened his clothes and mustachios, than, conscious of outraged dignity, he dismounted and made his way straight upstairs to the room among the offending party. The young lady, adopting the prudent course, having disappeared, leaving the matter to be settled among her friends by proxy, the negotiation ended favourably, for the carabiniero was a good-natured fellow, and consented very willingly to drink the Pope's health in a glass of rosolio.

As in most of the houses of which the balconies are thus hospitably thrown open, the staircase might almost be compared to a common thoroughfare, owing to the number of

persons either in masquerade costume, or otherwise, going up and down continually, it were quite impossible to give a particular account of the infinity of objects that compose the magnificent panorama, or convey an adequate idea of the noise and clatter of upwards of a hundred thousand people squalling and squeaking in masquerade voices all together. But to select two or three of the principal characters at hazard, take for instance one, in the first place the most common perhaps of any; three or four young women in the dress of shepherdesses, or other costume calculated to set off a well-turned figure to the best advantage, disguised by black or light blue masks, riotously elbowing their way through the crowd with all their strength, till they gather together in front of some unmasked young man of their acquaintance, screaming like seagulls, squalling in his ear, chattering, giggling, pulling him by the tails of his coat, twisting his collar, and even besetting him to a degree of persecution; while he, on the other hand, such is the pastoral simplicity that prevails, as far as regards ostensible indications, never presumes to retaliate by any undue familiarity. Such, indeed, is the early age at which the people begin to acquire this artificial state of social relations to each other, that I once saw a little ragged fellow, hardly ten years old, dressing himself for the carnival under a gateway, in the costume of an old gentleman, with long flapped waistcoat, single-breasted coat with broad embroidered border and pocket flaps, and scarlet stockings, with shoes and buckles. Three or four comrades, the same size as himself, were employed as assistants, one painting his cheeks white and red, another holding a tow wig in readiness to be put on, a third arranging his paper ruffles and chitterlin, while the fourth had already tied up the old everyday rags in a bundle. When all was ready, it was extraordinary to observe his self-possession and natural talent as he started forth among the crowd in his assumed character, like a butterfly from its chrysalis. It is no uncommon sight to see a carriage driven by a man in female habiliments, a white muslin robe for example, and plain cap or straw bonnet, and underneath, as the face is usually unmasked, a thick pair of powdered black whiskers. But at any rate the best characters appear to be enacted by the lower classes, one of whom I remember particularly strutted about all day as a

superannuated beau of the last century, with a painted face, and large frizzled pigtailed wig, made of tow, as big as a bee-hive, to which a dozen or more live goldfinches were tied by the leg, and fluttered and tried to fly as he walked along. Another fellow personated Dr. Dolcamara, in the opera of the "*Elisire d'Amore*," and stopped to harangue the people occasionally, with an implement of his profession, the size and form of a six-pounder piece of artillery, borne on the shoulders of an assistant. Another man embodied the idea of an invention of which I certainly remember to have read somewhere under the title of a "cat organ"—a long wooden box, suspended from the shoulders across the chest of the bearer, and covered by a green baize curtain over one of the long sides, so that in lifting up the curtain half a dozen cats' heads appeared, each made fast in a round aperture like a pillory. The character the man assumed was that of a professor of music, who had taught the cats to sing; and as he stopped to exhibit his musicians, and the cats' heads appeared all in a row, as if in an orchestra, he would sing an Italian air, and at the same time pinch the animals' tails from behind, and set them squalling. Another man carried on his shoulders a colossal instrument, made after the model of those small steel pincers called "lazy tongs," contrived for the convenience of infirm people by extending to an extraordinary length to pick dropped articles off the carpet. The present exemplification folded within the compass of three or four camp-stools laid one upon another, but when extended reached to the first-floor windows, and was turned to good account accordingly by the proprietor, by giving and receiving nosegays in return from the young ladies in the balconies.

Such being the state of things in the Corso, the street is at no part of the day more densely thronged with carriages and pedestrians than at the moment of the first preparations for the daily horse-race, when a dozen or more race-horses are about to be driven at their utmost speed through the midst of the people. These preparations have reference to the time of Ave Maria, a moment as familiar to the Roman as six o'clock to the English labourer, and, at all events, previous to the Ave Maria the race must be over; so that, as the various signals are the same year after year, and follow at the same intervals,

everybody is thus previously provided with the information necessary to personal safety, and the people are enabled to continue their amusements in the Corso to the very last moment before the starting of the horses, with a confidence and freedom from apprehension that would be otherwise quite impossible. The first warning is the report of a cannon, by which it is intended that the people should understand, that at the firing of a second cannon, which takes place precisely half an hour afterwards, the Corso must be cleared without a moment's delay. And half an hour afterwards accordingly, while the sound of the second cannon hardly ceases to vibrate in the ears of the multitude, squads of mounted carabinieri start forth, as it were from their lurking-places, and compel the driver of every vehicle to quit the Corso forthwith, by whichever of the divergent thoroughfares happens to be nearest him. Reinforcements of infantry also assist the soldiers stationed on the curb-stone, and all together charging the people simultaneously, drive the whole mass on the side pavement within the smallest possible compass; which object is the more practicable in consequence of the considerable space previously occupied by the carriages, now rendered vacant. This sudden effort of the military, however, would seem rather intended as a salutary warning, calculated to mark the time of the firing of the second cannon with the more precision; for the object is no sooner accomplished than the people are again under no restraint whatever, but begin immediately to run across from side to side without hindrance; and thus matters remain about half an hour or more, till the coming of the third warning, which, as everybody is then well aware of the short time that intervenes before the starting of the horses, makes people look about them. As soon as the horses are ready to start, a detachment of a score of carabinieri, with an officer at their head, despatched by the functionary at the starting-place to his coadjutor, ride at full trot, bumping in their saddles with rattling sabres and accoutrements, the whole length of the Corso, the senator and the governor of Rome, or two of the principal authorities, being stationed at the two extremities of the race-course, one at the Piazza del Popolo, and the other at the Piazza di Venezia. There the officer dismounts, enters the house from the balcony of which the governor is viewing the proceedings, makes his

report, walks down stairs again, immediately remounts, and returns at a brisk trot with his party to the Piazza del Popolo; and this demonstration constitutes the third warning above referred to. In the Piazza del Popolo, in front of a marquee occupied by the senator or other presiding functionary, the officer again dismounts, and having signified by the dropping of his sword the termination of his mission, the senator lifts up his hand simultaneously, and bang, the rattling sound of another cannon booms along the Corso. And now, after this fourth and last warning, the horses being all waiting ready, close to the spot, are brought forth immediately from their stables, and made to start as soon as practicable.

The preparations for the starting-place, in the Piazza del Popolo, completed two or three days previously, consist in the first place of rows of seats for spectators, supported by scaffolding, in a line with the houses in the Corso, leaving merely an interval for carriages to turn round at the extremity of the street by the Via Ripetta and Via Babbuino. These seats are let on hire to those who choose to occupy them, and the line is continued for a little way by the marquee of the senator on one side, and by a row of privileged seats, covered with an awning, for official functionaries and their friends, on the other. Finally, facing the Corso, a strong rope or hawser is strained right across the way from one side to the other; and behind the rope, in an intervening space in the rear, left open for the horses, is another crescent-shaped platform, provided with rows of seats for the public, who, seated immediately above the starting horses, enjoy a clear uninterrupted view.

The race-horses, averaging fourteen hands in height or thereabouts, are for the most part horses of the country, though invariably in the printed proclamations, and in common parlance among the Romans, termed "*Barberi*;" and barbs they were, no doubt, at the first institution of the carnival. The training to which they are subjected previous to running is very simple, and performed by a man who, having equipped either one or two with a head-stall and winkers, surcingle and bearing-rein, mounts another horse, and drives them with a long rein before him at a brisk trot or gallop. As regards the manner in which, on the day of trial, they are prepared for the contest, all the animals are caparisoned precisely in a

similar manner, previously to being brought to the starting-place from their stables, on the side towards the Tiber, about a hundred yards distant. The mane is plaited, and bows of coloured ribbon are fastened to the braids and to the tail also; a headstall crowned with a tuft of coloured feathers, the same in shape and position as is worn by a hearse-horse in England, is put on the head; and four pieces of glittering tinfoil, each the size of the cover of an octavo book, are fixed, two on the near and two on the off side, on the upper part of the rump, and about the middle of the ribs. Each piece, fastened by a string long enough to allow it to glitter and make a noise as the horse gallops, is literally glued to the horse's hide by a large piece of pitch-plaster. Finally four of the most cruel spurs that can be imagined are fastened, two on each side of the animal, upon the ham a little above the stifle, and upon the plate of the shoulder, about midway between the withers and the elbow, by means of four other enormous patches of pitch-plaster. One of the spurs which actually did service in the carnival of 1842, now lying before me, is a lump of solid lead the shape of a pear, in weight near four avoirdupois ounces, but to be quite correct, 1720 grains precisely. At the larger extremity, about an inch and three-quarters in circumference, it is armed with seven immoveable iron spikes, each upwards of three-eighths of an inch in length, at equal intervals of a quarter of an inch. At the smaller extremity is a small immoveable iron ring, and attached to it the loop of stout twine, three inches and five-eighths in length, which fastened it to the pitch-plaster. When thus prepared for the course, and in addition marked on both sides with a particular number painted in large white characters six inches in height, it may be easily imagined that, led from the stables into bright daylight, with the sound of the last signal cannon ringing in their ears, animated by the huzzas of the multitude, frightened by the glittering of the tinfoil, and goaded by the spurs, the horses are wrought into an infuriated state of temper, and rear, kick, plunge, and wince, with most extraordinary violence. It is really wonderful to witness the courage and address of the grooms or "garzoni" as they are called, of whom two are invariably allotted to each horse, one holding hard on one cheek of the bit and one on the other,—all young, vigorous, active

fellows, without coats and waistcoats, shirt-sleeves tucked up high above the elbow, and on the head a red worsted night-cap. The struggle which takes place in the endeavour to bring the chest of the animal to the rope in a line with the rest is most terrific—now up, now down; very frequently men and horses rolling on the ground together: though it is a singular fact, that notwithstanding the awful peril of life and limb to which the grooms are exposed, few serious accidents occur at this stage of the proceedings. The spectacle is rendered still more extraordinary by the behaviour of the multitude, whose state of excitement, as the conflict between men and horses rages, and the expectation of the start is momentary, increases to a pitch almost beyond the control of the authorities; and in fact, the general inclination to break the limits of the course on both sides, notwithstanding the danger, becomes so great that a conflict ensues—hardly less violent than between the grooms and quadrupeds—between the encroaching multitude in front on both sides of the way, and the infantry and carabinieri. These accordingly use as much urbanity as possible, but do their duty, thrusting the people back by main force into their places, and using the butt-end or flat side of the musket without ceremony, wherever it becomes necessary.

The rope, meanwhile, is held ready to loose at a moment's warning, whenever the eye of the superintending functionary may decide upon a favourable opportunity—a moment which, on the occasion of the last of the carnivals which I witnessed, was somewhat anticipated, in consequence of one of the horses overpowering his grooms, and leaping the rope. The signal being therefore given at hazard immediately, down went the rope, and away they went, fourteen or fifteen horses altogether.

The speed at which they started, as this small description of horse gains his full stride very quickly, was much greater than I anticipated, and the whole group rushed onward with a sound, produced in the present instance by the plates of tinfoil before referred to, which flutter violently, and make a crackling whirring noise like the pieces of notched wood which boys whirl round at the end of a string for their amusement, though infinitely louder, that reminded me of the shivering of the loose silken sleeves of the jockeys at Epsom races as they come round Tattenham Corner. Once seen and heard, however, the spec-

tacle was over, for the crowd closed in behind and simultaneously cut off all manner of view of the animals. From which circumstance follow the most frequent of all the accidents that really do happen during a carnival, when, in the instance of a false start, the people, closing their ranks before all the horses are gone by, are trampled upon by the hindmost.

It is an extraordinary sight to view the race from a balcony in the middle of the Corso, from whence, several seconds after the start is proclaimed by the shouts of the multitude, nothing is to be seen on the whole Corso below, as far as the eye can reach, but a living sea of human beings, which opens before the horses as they dart along, and closes again immediately behind, like the Red Sea during the march of the Israelites, with a motion so sudden that the appearance of the horse at any given point is momentary, and in two or three seconds the crowd before and behind is as dense as ever. The transit is in fact so extraordinarily rapid, and the space reoccupied by the crowd so simultaneously, that one can hardly bring the mind to believe one has really seen the horses.

There is yet one other point of view from whence to see the race, namely, the winning place, adjoining the Piazza di Venezia, at the other extremity of the Corso. In the Piazza di Venezia, consisting of three sides of a square of which the eastern side lies open to the Corso, platforms with seats for spectators, similar to those in the Piazza del Popolo, are raised on scaffolding, planted facing the Corso, which is thence continued by another street lying in the same direction from north to south, called by the appropriate title of the "Via di Ripresa de' Barberi." In the latter street, about a hundred yards below the house occupied by the governor and umpire of the race, situated upon the angle, a ponderous and enormous mantle, composed of several blankets sewn together, is suspended right across the way, in such a manner that the horses on arriving at the end of their career are suddenly and unexpectedly confronted by the obstacle; and consequently a spectacle takes place, as another band of "*garzoni*" are stationed here for the purpose of securing each the horse of his respective patrono, no less extraordinary than at the starting. In the mêlée which now ensues between the men and horses, some horses rush headlong upon the blanket

and fall, while others seized by the bit at full speed drag forward the garzoni; but all eventually, men and horses, the men holding on like bull-dogs, are on the ground together. And such is invariably the conclusion of each day's carnival.

So soon as the race is over, and the number of the winning horse declared, the animal, released from its implements of torture, and decorated with a profusion of ribbons and other ornaments, is led through the principal streets at the head of a procession, consisting of the owner, a drummer drumming all the way, ten or twelve rank and file of infantry, two or three carabinieri, and as many boys and idle people of all descriptions as think proper to follow. So little, however, do the people trouble themselves as to the matter of which horse wins or which loses, that during all the three carnivals which I witnessed in Rome, I do not remember ever once to have heard the question introduced in conversation. On the contrary, the very moment the horses arrive at the goal the business of the day is concluded, and the people immediately depart to their respective dwellings, with the very extraordinary degree of good humour and good order for which the Romans are remarkable. It is to be understood, however, that during every one of the ten or eleven days which compose a carnival, there are masquerades in the evenings at the several theatres, where the whole house is thrown open for the reception of the company, and the price of admittance low enough to suit all classes, two pauls, or about tenpence. And as a very tolerable female costume, the dress of a shepherdess for instance, may be hired for the evening for three pauls, or fifteen pence, the assemblage is necessarily of a general description, and the greater portion of the maid servants in the city join their mistresses in the diversion. The entertainments, however, notwithstanding the extraordinary mixture of company, are conducted with the most scrupulous attention to good order and decorum. Such is the effect of the continual habit of social intercourse preserved among the Roman population.

The grand finish of every year's carnival on the evening of the last day, when on the succeeding morning the ten or eleven days' period of dissipation is to be followed by forty days' fasting, is the "Moccoli," so called from the name of the small

wax taper with which the Corso is illuminated, and of which great numbers are hawked about all day in all parts of the city. On the last evening of the carnival accordingly, the day's proceedings having closed as usual by a horse race, the people return to their homes previous to the Ave Maria, but in the space of two hours or thereabouts return to the scene of action and resume their several posts and places as before, in the Corso. The "moccolo," with which every body is supposed to come provided, is six inches long or thereabouts, and as thick as a little finger; and the festivity now about to take place is in fact nothing more nor less than a game of romps played by grown people to the amount of a hundred thousand, which would create, even among half-a-dozen children in a nursery, a great disturbance. Accordingly two hours after nightfall, when the Corso is dimly lighted by a few solitary *réverbères* suspended by a cord in the middle of the street at long intervals, the darkness is suddenly enlivened by thousands upon thousands of tiny lights that start rapidly into existence, and rival the stars in the firmament. And as the fun begins immediately, the effect of the spectacle, which altogether exceeds any account that can be written of it, is considerably increased by the perpetual alternations caused by puffing out and relighting the moccoli, producing to the sight an infinitely rapid twinkling, extending a mile in length, as if a continuous swarm of fire-flies filled the air, or the atmosphere was charged with meteoric scintillations. The Corso is now again as light as day, the street thronged with masks on foot, the double line of carriages, and the people in the balconies, while the noise of chattering, squeaking, and screaming, is as loud as ever. A continuous howl, moreover, peculiar to the occasion, is heard continually without a moment's respite,—a sound indescribable,—an unearthly moaning which can be compared to nothing better than the howling of the wind in a ship's shrouds in a hurricane. It is produced by the words "*senza moccolo*," uttered by many thousands of voices simultaneously, as a term of reproach between neighbour and neighbour, as one puffs out another's moccolo. Meanwhile, as the carriages move on at a snail's pace, with frequent obstructions, the inmates, provided each with a lighted moccolo, and more unlighted ready for use, pedestrians, masked and un-

masked, assail the vehicles in gangs and singly, and use occasionally a degree of violence in the act which is hardly warrantable. For, not content to cling on the steps of the carriages like cockchafers, extend their arms over the door within the vehicle, and in endeavouring to extinguish the moccoli scuffle with the inmates, they not unfrequently, with a handkerchief tied at the end of a stick for the purpose above-mentioned, inflict heavy stripes on the head and shoulders of many a fair lady, and crush her pretty straw bonnet into the bargain. Nay, sometimes a party will actually storm a carriage and for the sake of plunder clamber over the door like a troop of banditti, wresting the unlighted moccoli from the hands of the owners, or rifling the pockets and the seats under the cushions to find them. All this time the people in the lower balconies are no less formidable antagonists than the pedestrians, for they arm themselves with napkins tied at the end of long reeds or poles of sufficient length to reach below, and so flap out the moccoli.

A regular scene of riot and romps is also going on among the occupants of each separate balcony, one lady perhaps holding the moccolo extended at arm's length, while the gentleman is doing his utmost to puff it out over her shoulder, and the various groups, like mountebanks on a platform at a country fair, as masks are seldom worn on these occasions, with the light shining full in their faces, struggling together and chasing one another as if they were enacting a dramatic show for the benefit of the public. And such is the extraordinary assortment of persons and personages who by chance and the casualties of the carnival may be found grouped together, that I have seen literally a royal lady of the house of Brunswick, an Italian monsignor, and an English clergyman, all engaged together like children at blind-man's buff, in the most piping-hot state of contention imaginable, in the same balcony.

One grand conflict I remember to have seen between the inhabitants of a first and second story, where the war was carried on in the respective balconies with remarkable vigour. Those of the upper story, who at any rate had the advantages of position, harassed their antagonists, not only by a bundle of wet napkins tied at the end of a long cord, with which they soused out the other's moccoli, but also by a formidable engine contrived of a hoop, garnished all round by triple lights, which

served at once as an offensive implement and a beacon of defiance; for, as the hoop was suspended by a pole across the balcony, the holder was enabled by a skilful turn of the wrist to discharge the molten wax in showers on those below, as in a fortress of feudal times lead was poured from the machicolations. The Ajax of the lower balcony—of which the whole party, notwithstanding the overpowering force of the enemy, kept their ground valiantly—a very corpulent man, remarkable for a bald head that shone prodigiously, and a rosy countenance, seized the bundle of wet napkins, and held on courageously, while his comrades essayed unsuccessfully with several blunt case-knives, one after another, to cut the rope. At last the object was accomplished, and the fat man gained a victory; though, as in human affairs it generally turns out, not without paying dearly for the whistle, for, reduced by his exertions to the most red-hot state of perspiration imaginable, the blue coat he wore, covered with melted wax in front and over the broad shoulders, was literally striped like a zebra.

To return now to the Piazza del Popolo, whither we had arrived when I commenced the above digression, and give a more particular account of the Corso, of which the title is by this time sufficiently accounted for: it may be observed that the length of the street, and of the thoroughfare beyond continued in the same straight direction, is about an English mile and a quarter to the foot of the Capitoline hill, on the summit of which is a tower, crowned by a small statue of "*Roma Triumphans*," as has been before stated. The breadth of the street, in consequence of the irregularity of both lines of houses, varies considerably, but may be taken on an average at fifty feet or thereabouts. The pavement, which until of late years was a concave, discharging the water by an open drain in the middle, is now convex, rising between two flagstone causeways, or side-pavement for pedestrians, under which two spacious rectangular drains for the water have been excavated. The carriage-road in the middle, the race-course of the carnival, is a beautiful specimen of paving, of stone called "Selce," of which the upper surface of each piece is a square of five or six inches, and the sides of considerable depth, bevelled in the form of a wedge, so accurately that the whole mass holds together like a solid arch, and

the uniformity of the surface is preserved very effectually. The side pavement, of irregular breadth, is narrow invariably, so narrow in some places that two persons can hardly pass conveniently. Here and there the buildings project so far, that nothing but the curb-stone is left to walk upon, and one can hardly preserve one's equilibrium. The level, moreover, is nearly three feet above the carriage-road, and the material the most unpleasant under the feet that can possibly be imagined. The flagstones, in fact, though the curb-stone is of travertine, are invariably peperino, a volcanic conglomerate substance, of which the soft portions wear away, and leave hard knobs like pebbles, that feel like so many marbles. The apertures of the side drains are small elliptical arches immediately under the curb-stone, into which it very often happens in dry weather, as the surface of the pavement is remarkably smooth and even, that small articles accidentally dropped by pedestrians roll and instantly disappear. The occurrence is indeed so frequent, that, in case of the mishap, some small lean boy, trained by frequent practice to squeeze his spare carcase through the aperture, is invariably to be found ready to redeem the lost treasure. While it seems incredible that the human body can be cramped within such small compass, and the wear and tear of garments in the service is not trifling, the regular compensation afforded by a Roman inhabitant on the occasion is two baiocchi.

An admirable refuge is afforded by these drains in dry weather to the Roman cats, and accordingly the faces of these eccentric animals may be frequently seen peeping through the apertures, ready to disappear in a moment in case of necessity. The space below serves as a common warren for their community, where they assemble for social purposes without fear of molestation, as secure even during the stormy season of a carnival as fish in the depths of the ocean.

The extraordinary irregularity of the buildings in the Corso, as to size, form, and position, is very remarkable. Some are large, some small, some high, some low; some planted in the rear, behind the rest, others encroaching upon the pavement; some with balconies, others without; and, as the stories of the houses are of unequal height, there is no common line of elevation. The effect of the perspective is the more deranged

by the many and various descriptions of gables and cornices, of churches, palaces, and private dwellings, of which the innumerable angles stand in every direction, as the eye penetrates to the extremity of the extensive vista, which, however, runs perfectly straight through the middle notwithstanding. A serious inconvenience arises to the public in rainy weather from the uneven line of the frontage of the houses on both sides of the way, for the rain is not carried from the roof by a perpendicular pipe, as in other countries, but projected from the eaves by a pipe six or eight feet in length, depressed below an horizontal line at a small angle, in such a manner that although from the houses in an advanced position the torrent spouts quite clear over head into the carriage way, the same coming from the houses more retired falls in the middle of the foot-pavement; so that there is absolutely no other resource for the pedestrian than to walk straight forward on the causeway, and receive the cataracts one after another as he proceeds on a stout umbrella. After all, for the legs and feet, inevitably wetted by the reverberation of the water, there is no protection.

Among the objects generally cited as worthy of attention in the Corso, which from the present modernised state of the city are but few, with the exception of the churches, the first is the Palazzo Capranica, previously the Palazzo Randanini, situated on the right-hand side of the way, very near the Piazza del Popolo. Some years ago it contained a collection of antiquities, of which some only, of a description not easily removable, such as bass-reliefs engrafted on the walls of the cortile or quadrangle, and on the walls of the staircase, remain to be seen at present.

Some distance farther on, on the same side of the street, is the Palazzo Ruspoli, of which the eastern flank bounds the Corso. The principal entrance faces the Via della Fontanella; and another entrance at the opposite extremity, the Piazza di S. Lorenzo in Lucina. The Palazzo Ruspoli, chiefly remarkable for a white marble staircase of one hundred and fifteen steps, was built by the architect Martino Lunghi the younger about the end of the sixteenth century. It is not at present in the occupation of the family, but sublet to different persons, one of whom, occupying a portion of the northern extremity, including the entrance, is a cardinal; but the principal tenant, who holds the whole first floor of the edifice facing the Corso, is the proprietor

of a coffee-house and billiard-rooms called the "Grande Caffe," considered the largest establishment in Rome of that description. A fourth entrance from the Corso has been contrived accordingly by a flight of ordinary steps, which land upon a vestibule situated between two large apartments, of which one on the right hand is used as a billiard-room, and the one on the left, to which another small room is annexed at the extremity, as the coffee-room in question. This coffee-room is of spacious dimensions, but subject, like all other public rooms in Rome, to drafts of air in all directions, in consequence of all the doors and windows being kept continually open. The vaulted ceiling is painted in fresco, the apartment well lighted, and the general appearance aristocratic; otherwise than that the pavement, composed of ordinary red tiles, in consequence of the very extraordinary traffic to which it is exposed, is not in the most inviting condition. In addition to the great multitudes of idle people who frequent the establishment are a great proportion of respectable housekeepers among the bourgeoisie, who prefer a continual state of crowd and bustle abroad to the quietude of their own domestic circle, and breakfast here regularly; and besides the regular company, which amount at all times to as many altogether as the waiters can serve, or can find convenient room to sit within the apartment, the common beggars of the town, availing themselves of the extraordinary privileges granted in Rome to their community, make it their business, whenever they feel inclined, to collect alms of the visitors without ceremony, calling at one end of the apartment, and after making a circuit of the tables, one after another, walking out again at the other end—nay, stopping very frequently at the bar, as they go along, and helping themselves, without ever saying "by your leave," to a glass of water. And such is the "live and let live" system of the Pope's government, that nobody appears to offer any objection to the prerogative.

In order to meet the demands of the great number of visitors, the business of the bar and kitchen is conducted with extraordinary promptitude by the help of no less than half-a-dozen waiters in white linen jackets, who are continually running about the room, shouting at the tops of their voices the various orders for refreshment, such as "*Caffe a latte*," "*Ombra di*

latte," "*Due ove alla cocca,*" and so forth, all which oral communications fall necessarily on the ears of the barman, and he acts accordingly. For an ordinary breakfast, a couple of large rolls, a couple of eggs, a large basin of coffee, and upwards of half a pint of good hot milk, the charge is nineteen baiocchi, or something less than tenpence, though the great majority of the visitors content themselves with a cup of coffee, which costs three baiocchi. The barman stands ensconced within a circular elevated counter, at the extremity of the chamber; and suspended upon the wall above his head is a picture of the Madonna, in front of which three or four small lamps are kept continually burning by daylight. It is extraordinary to observe for a few minutes together this functionary at work in his everlasting vocation, tossing about the teacups in all directions with the dexterity of an Indian juggler, serving portions of coffee, chocolate, milk, eggs, and sugar white and brown; the latter invariably measured by a single plunge of the spoon into the jar, and afterwards delivering everything scalding hot and smoking, in a neat plated tray, with a glass of cold water—receiving money, too, and giving change from the broad front pockets in his linen jacket into the bargain. The cook, meanwhile, hard by and separated from the other only by an open portal, inhabits a little den like the crater of a volcano, where he stands surrounded by charcoal fires on all sides; he and his assistant, dressed in white linen jackets and white nightcaps, performing their work in silence, handing over the eggs and the pots of boiling milk, coffee, and chocolate to the barman.

The picture of the Madonna above referred to is by no means an idle representation, but rather intended to remind the proprietor and his servants that animal food is strictly forbidden on the fast days, and that, in case of an infringement of the regulation, he is held responsible under a heavy penalty. The process of conviction moreover is particularly summary, and upon the information of persons whose names are never communicated to the accused party. A Protestant customer, however, is allowed milk and eggs on a fast day, provided the prohibited articles are not eaten in the principal coffee-room, but in the small apartment adjoining; or he may adjourn to a pleasant garden on the western flank of the building, to which

an egress has been contrived direct from the coffee-room: the enclosure, provided with chairs and awning, is planted with orange and lemon-trees, and ornamented with an artificial rock from which crystal drops of water continually trickle and replenish a basin of travertino.

Immediately beyond the Palazzo Ruspoli on the same side of the way the Palazzo Fiano occupies the opposite angle of the Piazza di S. Lorenzo in Lucina. The Palazzo Fiano is tenanted by the proprietor of a species of dramatic entertainment called "Burratini," performed by puppets, in great perfection, in a style particularly congenial to the character and tastes of the middle classes of the people; and the entrance is upon the flank of the building facing the piazza. Notwithstanding that the price of admission to the pit is only three baiocchi, or something less than twopence sterling, the public are treated with extraordinary civility by the person who receives the money at the door, a gentleman as well dressed as others of a similar vocation belonging to the larger theatres, and a commodious, well-lighted waiting-room is kept open for their accommodation during the hours of performance. Money, however, in Italy is not, as with us, the exclusive test of respectability; and the pit accordingly is the rendezvous for all manner of company, including with the very lower classes of the town, and peasants male and female from the Campagna, persons of the higher order not unfrequently. To those who are really desirous of witnessing the exhibition, the pit is infinitely the best position, nor is there in fact any other place within the house disposable, with the exception of some half dozen of private boxes, which may be engaged on making previous application. From these boxes ladies and children have an excellent view of the stage in perfect seclusion. As the duration of the performance is adapted to the low price of admittance, there are in the long winter evenings as many as four or five representations, each of which lasts about an hour and a half. And sufficient notice of the conclusion of one entertainment and the beginning of another is duly given by the band, a very numerous and extraordinarily noisy one, comprising especially an over proportion of cymbals, and a thundering big drum that makes the walls of the Fiano palace shake again. Wherefore as the flank of the palace bounds the

Corso, a new audience is continually attracted for the occasion among the passers by and idlers, owing to the banging and rattling disturbance made in the street by the performance of the well-known finale.

The waiting-room, which is immediately within the entrance from the Piazza di S. Lorenzo in Lucina, is considerably thronged for a few minutes at the close of every performance, owing to one crowd of people trying to get in while another is coming out, though the Romans are so well accustomed to move in dense masses under such circumstances in two opposite directions, that no individual presumes to take undue advantage of his neighbour, and progress is accordingly made both ways with the least degree of pressure imaginable. So little inconvenience is in fact sustained by either party, that the services of a mustachioed carabiniero, standing with carbine and shining brass helmet in the gangway, and ever ready to preserve the peace if necessary, are very rarely called into operation. As one of the principal rooms of the palace on the ground-floor has been converted to the theatre, the ceiling has been removed so as to comprise the room above, for the sake of ventilation; and the orchestra constructed at one extremity with the stage beyond very slightly raised above the pit, which consists merely of rows of benches one behind the other on the same level. The boxes are made by the perforation of the walls of the chamber so as to comprehend a portion of the adjoining apartments on both sides. At the commencement of a new representation the audience is no sooner seated than the music of the overture commences, with the big drum and cymbals before referred to, together with two or three violoncellos, several violins, and horns of various descriptions played by musicians who, by their appearance, belong to the most respectable class of artistes of the theatre, and perform in a style very far exceeding what any one has a right to expect for three baiocchi.

The dramatic spectacle represented by the puppets is the same piece played over and over again without any change for several weeks together, invariably a sort of a melo-drame or burlesque opera comprised in three regular acts, though short ones, developing a tolerably well connected series of marvellous adventures of a hero and heroine, which are brought in the end to a happy conclusion. Particularly in the performance

that I happen to remember at present, the broadest farce, including the low popular jokes of the Italian stage, was mixed with mock heroic, in the course of a series of battles by land and sea, wherein knights and princesses were made captive, the heroine rescued from prison, her lover tried, condemned, and executed at Constantinople, and the forlorn damsel consoled for his loss after all by the honours of a ballet conferred upon her by the Grand Sultan in the illuminated garden.

The management of the puppets, twenty inches in height or thereabouts, is the most exquisite that can be imagined, with regular entrances, exits, and dialogues, conducted very perfectly with every regard to scenery and dramatic usage, by means of a straight perpendicular wire, which to those who sit a little way removed is not perceptible, fixed in the centre of the head, and five or six lines of small packthread attached to the wrists, knees, and elbows. With these appliances persons stationed directly overhead out of sight of the audience contrive to give not only the most appropriate action, but even the superfluous gesticulation peculiar to the country; attending at the same time most scrupulously to the bye-play among the Lilliputian performers, no matter how many may be on the stage together. Considering that the dialogue is carried on by two persons at the side scenes, one on one side and one at the other, and the motions of the puppets are managed by two others stationed above, the exquisite sympathy with which all four co-operate together is quite wonderful, and the illusion so perfect that the mind entirely reconciles the discrepancy of the natural voice with the diminutive figure, and of the distance between the sound and the object. The whole of the dramatis personæ take part in the grand finale, which is the ballet above referred to, supposed to be performed in the presence of the Grand Sultan and all his courtiers, precisely after the manner of the Opera, with a pas seul and a pas de deux occasionally by the favourite performers. The exquisite manner in which the whole of this closing scene is conducted, displaying the most incredible grace and agility on the part of the automata, who are made to perform entrechats and all manner of complicated steps with perfect precision, produces a greater effect as the whole stage is beautifully illuminated, and by the help of the big drum and cymbals that play with force continually in-

creasing to the conclusion, never fails to bring down most rapturous shouts of applause from the audience. Even the grave, steady carabiniero, who since his services were over in the waiting-room has stood upright and stark at the door of the theatre during the performance, though by no means relaxing from his dignified attitude and demeanour, if any one will take the pains to observe his countenance narrowly, on the occasion of some extraordinary caper of the buffo of the drama, betrays, by the gentle twinkling of an eye or the quiver of a mustachio, a momentary impulse of sympathy with the general enthusiasm.

A little beyond the Palazzo Fiano, a street called the Strada della Vite diverges on the left-hand side of the way from the Corso, and close to it on the southern side a tablet of marble may be observed engrafted on the wall of the house, bearing an inscription in Latin which states that at this spot the ancient triumphal arch of Marcus Aurelius once spanned the Corso, and was removed by Alexander VII. in the year 1655, for the purpose of clearing the way for the horses during the races at the Carnival. Four fine bass-reliefs and a pair of magnificent columns of verde antico which belonged to it are still preserved, the one in the Palazzo di Conservatori on the Capitol, and the other in the Corsini Chapel in S. John Lateran, where they now decorate the altar.

Proceeding further up the Corso a very little beyond the Piazza Colonna, the Palazzo Sciarra, situated on the eastern side of the street, contains a limited collection of valuable pictures, to which the public are freely admitted. The rooms appropriated to the collection are four in number, small in dimensions, in form nearly square, lofty in proportion to the area, which is about 36 by 30 feet, and the ceilings of all are vaulted with a fresco painting on a flat space in the centre. In the two first rooms of the suite the jambs and lintels of the portals are painted in imitation of Porta Santa marble, and in the two others the jambs and lintels are of the real material. Among the furniture, generally of a plain description, are some fine tables of Sicilian and Oriental jasper, verde antico, and nero antico, on one of which in the third room may be seen one of a pair of bronze statuettes, representing S. Sebastian bound to a tree, said to be the work of Michael Angelo. An ancient

domestic, who conducts strangers through the apartments, presents every one with a catalogue, contrived in the convenient form of a hand screen with a long slender handle; so that as a list of the pictures is written in Italian on one side and in French on the other, either side, by a twirl of the finger and thumb, may be referred to. Although I will not pretend to give an account of the pictures of the collection, there is one in a small frame which I feel inclined to notice, namely, the "Abozzo," or original sketch by Nicholas Poussin of the Martyrdom of S. Erasmus, from which the large mosaic in S. Peter's was taken.

On a spot opposite, or very nearly so, to the Palazzo Sciarra, is supposed to have stood the ancient triumphal arch of Claudius, erected to his honour by the senate and Roman people in consequence of the conquest of Britain and the Orcades. In addition to former discoveries made about the year 1560, in the reign of Pius IV., there was found by an excavation undertaken in the year 1641, a few paces to the southward, at the depth of 23 palms, or about 16½ feet below the present level, a portion of the ancient pavement and also several fragments of columns, a gem with an engraving relating to Claudius, since belonging to the Barberini palace, and a gold medal with an impression of Claudius on one side, and of his equestrian statue on the other. The spot in question is southward of the palace, precisely opposite a modern arch called the Arco de Carbognano, which spans the next street, diverging eastward from the Corso. Immediately within the arch, by the way, is to be found the most celebrated wine-shop in all Rome for the ordinary red wine of the country.

Hereabouts, on the western side of the street, is a celebrated public dining-house, the Trattoria of Bertini, of which the entrance is by a porte cochère and a spacious staircase to the dining-rooms, situated on the first floor of a moderate-sized palazzo. Here, although the comestibles are inferior to those provided at another establishment of the same sort, which will be referred to in the next chapter, the style of table decorations, for which the Italians are not remarkable, is of greater pretension; and besides the supply of dinners to casual visitors, a table d'hôte, called in Italy, whatever be the shape of the table, a "*tavola rotonda*," is furnished every day at five

o'clock, at four pauls, or a little less than 1*s.* 9*d.* a head, including a bottle of the white wine of the country. The tavola rotonda, spread in the innermost of the two principal apartments, is in the ordinary form of a dining-table, and capable of accommodating about thirty persons, for which number chairs and covers are regularly provided at the hour appointed.. In the centre of the table—in order perhaps to console the fastidious visitor inclined to find fault with the knives and forks, which, if tolerably cleaned, are certainly not of first quality, or complain of the hard usage inflicted by the hands of the washerwoman on the table-cloth, violently strained to a level surface, to save appearances—is placed, as a constant fixture, a magnificent epergne filled with flowers, which he has the better opportunity of contemplating at leisure, as it is the interest of the proprietor to protract the period of dining as long as possible. Accordingly the first dish is seldom served up sooner than full half an hour after the time appointed. For the same reason, between the first and second dish a long time elapses, and so on between all the rest to the end of the entertainment; by which contrivance, those persons who arrive at the beginning are probably obliged to take their departure before the best dishes, which never appear before the conclusion, are placed on the table, and the company are changed, during the lengthened repast, three, four, and five times, to the benefit of the landlord.

The dishes usually served up in the period from half past five to half past seven are first, soup succeeded by a plate of bouilli with sliced cucumbers, which latter vegetable, though an excellent addition to the beef, is not much relished by the Italians; and afterwards hashes, fricassees, and rechauffées of all sorts; and finally, but not before seven o'clock at any rate, the principal dish of the feast, such as a roasted joint of meat, a roasted goose, a pair of wild ducks, and so forth.

Dinners are not furnished by the *carte* in the regular way, in the house of Bertini, but so many dishes, and those at the discretion of the proprietor, are provided at a price stipulated, either at the rate of four pauls or five pauls, which latter price includes six dishes and a dessert, always the same with very little difference, and a bottle of *agro dolce* white wine, scarcely drinkable. The dishes, most ingeniously contrived for repro-

duction to another customer, provided the whole quantity be not dispatched, may be stated as follows:—*one*, soup; *two*, bouilli; *three*, fish boiled or fried—if not fish, calf's liver and chopped cauliflower fried both together; *four*, two small cutlets of lamb or mutton; *five*, two small birds, whether larks, sparrows, chaffinches, or robin redbreasts; if not, one larger bird, a thrush or a blackbird; *six*, one or two very hard and dry Naples biscuits served with apple sauce; finally, a thin slice of very dry cheese, an apple or a pear, and a few figs or dried grapes compose the dessert.

Farther along the Corso, on the right-hand side, and near the north-east angle of the Piazza di Venezia, is the Palazzo Bonaparte, purchased by Letitia Bonaparte, the mother of Napoleon, and belonging now to Prince Canino, the son of Lucien. On the top of the building is a Gazebo, a common appendage to the palaces and large edifices, called a "Specola," consisting merely of four walls raised upon a square or oblong area, covered with an ordinary slanting roof, and pierced on all four sides with windows, by which construction, though the object has an ungainly appearance, and resembles a tea canister, a fine prospect is afforded in all directions. Upon this "Specola" is to be observed for a long distance as one advances up the Corso, the name of "Bonaparte" in colossal characters.

The Palazzo Doria, of which the eastern front faces the Corso, the northern side the Piazza di Collegio Romano, the southern side the Piazza di Venezia, and its rear a small back street parallel to the Corso, called the Via della Gatta, was built at three different periods by different architects, according to the plan generally adopted in building the Roman palaces, whereby four separate *corps de logis* encompass the four sides of an open quadrangle. The first portion, built by D. Camillo Pamfili after the design of the architect Valvasori, comprises the extensive eastern frontage, comprehending three entrances, each leading through a spacious arch into the inner quadrangle. Of these the middle arch is flanked by two pairs of grey granite columns, planted all four in a row, the northern arch by a pair of columns, one of which is of bigio and the other of cipollino, and the southern arch by one pair of columns of cipollino; all which capitals represent no regular order of architecture, but are formed, instead, of fleurs-de-lis, the

armorial bearings of the family. Above the entablature a balcony, or "loggia" as it is called, extends the whole breadth of the upper story; and of three windows opening upon this balcony, each corresponds with the arch below, and is flanked by a pair of small very highly polished columns, of peculiarly rare quality, all with Roman Ionic capitals of white marble. The centre pair are pavonazzetto, the northern pair breccia pavonazza, and the southern pair fior di persico. Plate glass, moreover, almost a solitary instance to be met with in Rome, is used in these windows.

The second portion of the building, comprising the northern flank, which bounds the southern side of the Piazza di Collegio Romano, was built previous to the preceding façade, under the auspices of the same D. Camillo Pamfili, by the architect Pietro da Cortona, though some say by Borromini, notwithstanding the design is certainly more conformable to the style of the former. As the line of frontage is here interrupted by the church of S. Maria in Via Lata, which occupies the angle upon the Corso, the principal portion visible from this quarter is the arched carriage entrance which leads by a covered vestibule into the quadrangle. The elliptical vaulting of the roof is very beautiful, and supported by eight columns of Oriental granite. Hence on descending from the carriage the entrance to the upper rooms of the palace is through a portico on the right-hand side, leading to a fine marble staircase. As regards the third portion, comprehending the southern flank, of which, being obstructed by other buildings, little or none is visible, it was built by the architect Paolo Amali, under the auspices of the last Prince Pamfili, at whose death the palace first came into the hands of the Doria family.

The suites of rooms which encompass all the four sides of the quadrangle on the first floor are appropriated to a celebrated collection of pictures, to which free admission is granted. The apartments, however, are better adapted to purposes of ceremony, with the advantage, owing to the quadrilateral frontage, of affording a change of aspect according to circumstances, than calculated for the display of pictures; for the rooms are narrow, with windows on both sides, so that a cross light is created that bears with it here and there an exceedingly disagreeable glare reflected from the white walls

of the quadrangle. An open communication is preserved along the whole suite through the four galleries corresponding with the sides; and of the southern, the western, and the northern of these galleries, which are all similar to one another, the ceilings are beautifully painted in fresco, partly with figures and partly in arabesque, and the pavements, though of the ordinary red tiles, are painted red and highly varnished. The walls on both sides are furnished with the magnificent collection of pictures, and the intermediate space hung with crimson damask. The articles of furniture and ornament are but few, comprising, however, some fine marble tables, and in the south-western angle a statue of a Bacchante, of rosso antico, one of the few statues to be seen in Rome of that material. The eastern gallery, communicating with the Corso by the balcony above referred to, is very superior to the three others in decoration and furniture, though the ceiling and pavement are similar. The walls, instead of being hung with damask in the intermediate space between the pictures, are furnished with fine Venetian mirrors; the chairs, covered with richly embroidered Lyons velvet, are splendidly carved and gilded; and there are also several splendid semicircular side tables of valuable material, verde antico, nero e bianco, fior di persico, Oriental jasper, and porphyry.

Proceeding a very short distance farther along the street, that is to say the breadth of the Piazza di Venezia, the Corso, properly so called, there terminates, though the thoroughfare is continued nearly in the same straight direction by the Via di Ripresa de' Barberi, at the entrance of which the horses are stopped by a curtain thrown across the street at the races of the Carnival, as has been described already. At the southern extremity of the Via di Ripresa de' Barberi, the Via di S. Marco crosses from east to west; and a few paces farther the Via delle Petacchie crosses also nearly in the same direction, and thence the Via di Marforio stretches forward over the eastern shoulder of the Capitoline Hill into the Forum. From the four crossways in the Via delle Petacchie, a portion may be seen of the covered way constructed for the security of Paul II. about the year 1468, and leading from the Palazzo di Venezia to the convent and church of Araceli on the top of the Capitoline—an example followed by Alexander VI. about forty years afterwards,

who built a similar passage from the Vatican to the fortress of S. Angelo. The object in question is supported by an arch which spans the Via delle Petacchie over the tops of the houses on the western side of the spectator.

A little farther on, along the Via di Marforio, more or less to the east or west, but at any rate south of the Via delle Petacchie, stood the ancient Porta Rattumena, a gate belonging to the walls of Servius Tullius, as will be referred to more particularly in the beginning of the eighth chapter. It is to be observed, however, in the mean time, that the modern division which I have assumed in my introductory chapter of the Via delle Petacchie as the boundary between the Campus Martius and the Capitoline Hill, is a little to the northward of the real one.

CHAPTER II.—SECTION II.

CHURCHES.

S. MARIA DEL POPOLO.

IMMEDIATELY within the Porta del Popolo, the church of S. Maria del Popolo stands on the western side of the Piazza, and contains, notwithstanding the unpretending style of the exterior, a great quantity of fine marble and many splendid monuments. It was originally built in the year 1099, by Pope Paschal II., for the express purpose of allaying the superstitious fears of the people, who imagined that the neighbourhood was haunted by the ghost of Nero, who is supposed to have been buried on the heights above, on the Monte Pincio, then the "*Collis Hortulorum.*" In the year 1227 the church was rebuilt at the public expense, and dedicated to the Holy Virgin under its present title of S. Maria del Popolo; and finally it was altogether reconstructed about the year 1480, under the auspices of Sixtus IV., by the architect Baccio Pintelli.

The interior consists of a triple nave, divided by compound piers, or piers faced with half columns, and the ceiling is a plain whitewashed vault supported by arches which (one of the very rare instances to be met with in the Roman churches) incline to the pointed form of Gothic. The pavement is composed of slabs of ordinary marble, intermixed with a great many monumental tablets, among which several belong to an early period of the fifteenth century, and bear figures of ecclesiastical dignitaries of the Eastern Church, in full costume rudely executed in low bass-relief. Upon the gable wall on the left-hand side of the entrance is a curious monument of an artist of the sixteenth century, by which he has displayed his skill both in painting and sculpture. Accordingly, engrafted on the wall above, in a fixture frame, is his picture, and underneath the picture the inscription "*neque hic vivus.*" And below, close to the pavement, within a grated den in the likeness of a sepulchre, the figure of a human skeleton is sculptured in

giallo antico marble. The figure is so placed, seated within, that, with the fleshless hands crossed upon the bosom, it appears to look through the grating. Above it is the inscription "*Neque illic mortuus.*" Close to the above, and immediately above the pavement belonging to another monument, is the figure of a dragon of white marble, of which the form and attitude is remarkably spirited.

The ceilings of both side naves consist of a series of round arches with groined vaulting in the intermediate spaces, and in the left-hand nave are four lateral chapels, of which the FIRST CHAPEL is protected by a balustrade of solid white marble, in the form of five sides of an octagon, wrought in low bass-relief. Within, the chapel, of which the ceiling is an octagonal vault, is of an ordinary description. Between the first and second chapels is a very fine monument of the Principessa Odescalchi Chigi, which, as well as many other monuments of the fifteenth and sixteenth centuries, to be seen in the present church and elsewhere in Rome, is composed of various and differently coloured material. According to a Latin inscription dictated in pathetic terms by the surviving husband, in which he describes himself "*in solitudine et luctu superstes,*" it appears that the Princess Odescalchi died at the age of twenty, after the birth of her first child. The structure, beginning at the top, consists of a medallion portrait of the deceased in profile, executed in bass-relief on white marble, very highly polished, and engrafted on a circular tablet of black marble enclosed within a frame of gilded bronze. Perched upon the frame is the figure of an eagle of white marble, and on the sides two infant angels of the same material as supporters, the latter highly polished. The whole of the above is enveloped in the broad folds of a mantle of rosso antico marble, edged with a fringe of gilded bronze. Below, upon a massive projecting block of rough white marble, representing the ground, is planted a large tree of bronze, at the foot of which is an urn burning incense, in bass-relief, on white marble, and in front a remarkably striking statue of a raging lion, of white marble nearly of the natural size, highly polished, which appears to lash his sides with his tail as he looks up angrily at the medallion. The SECOND CHAPEL belongs to the Chigi family. It is octagonal in area, as is the domed ceiling, which, painted in

mosaic, and divided by gilded ribs into light partitions, springs from a cornice of Porta Santa. All the paintings in the chapel, which are by no means well preserved, were designed by Raffaelle, and executed by the three artists Sebastiano del Piombo, Francesco Salviati, and Vanni. In the angles are four corresponding groups of statues: one said to be sculptured by Lorenzetto under the superintendence of Raffaelle, representing Jonas, and at his foot a whale, which is, by the way, not much larger than Jonas himself; another, by Bernini, represents Daniel in the lions' den; a third, also by Bernini, represents Habakkuk and an angel seizing him by the hair; and the fourth, a statue of Elijah, is by Lorenzetto, by whom also is the bronze bass-relief facing of the altar. On the side walls are two corresponding monuments of two of the Chigi family, Agostino and Sigismondo, by Bernini, each consisting of a pyramid of Porta Santa in alto-relievo, resting on a pedestal of breccia corallina, inlaid with verde antico. A medallion profile portrait in bass-relief, on polished white marble, is engrafted on the pyramid, and below it is an inscription in raised letters of gilded bronze. The THIRD CHAPEL belongs to the family of Soderini. The form, like the first chapel, is octagonal, with fresco paintings in the eight divisions of the ceiling, and on the walls. On the side walls are two corresponding monuments, each consisting of an architectural elevation with columns, tablets, &c., of giallo antico, and various other sorts of coloured marble, together with some busts and statues of white marble. On the pavement is a monumental tablet containing a design in mosaic, and a pair of columns fluted, white and gold, support the pediment of the altar. The FOURTH CHAPEL, of which the form is similar to the preceding, is protected by a solid balustrade of white veined marble, wrought in low bass-relief. The altar picture of the Assumption is by Annibale Caracci, and upon the side walls are other pictures of the Crucifixion of S. Peter and the Conversion of S. Paul, by Michel Angelo da Caravaggio. There are also paintings designed by Annibale Caracci on the vaulted ceiling.

Among the monumental tablets engrafted on the piers opposite the chapels is one composed of many different sorts of marble, belonging to the family of the Trivulci, in which allusion to the name appears to be made by the representation

of three faces,—a front face, flanked by two profiles, executed in bass-relief on white marble.

In the right-hand nave there are also four lateral chapels. The FIRST CHAPEL is dedicated to the Holy Virgin and S. Jerome by Cardinal della Rovere. Like the first chapel on the opposite side, it is octagonal in form, and protected by a balustrade. The ceiling is painted light blue, spangled with golden stars; and the walls are painted in fresco by Pinturicchio. The altar picture, representing the Nativity, with the heads of the figures encompassed with golden aureoli, is also by Pinturicchio. On the wall on the left-hand side, within an arched recess of white marble wrought in low bass-relief, is a monument consisting of a white marble sarcophagus, ornamented in the same manner, and surmounted by a supine figure; and on the wall opposite is another monument, nearly similar to the preceding. The SECOND CHAPEL, celebrated for the quantity of fine marble it contains and the beauty of the architecture, belongs to the Cibo family. It was built by the architect Domenico Fontana, on such a plan that, exclusive of the square vestibule in front, the form is that of a Greek cross, and including the square vestibule, it becomes a Latin one. The vestibule is formed by a very deep semicircular arch, protected by a splendid balustrade of Porto Venere marble. The facing of the arch is also of Porto Venere, supported by composite fluted pilasters of bianco e nero, with capitals of white marble. The soffit is sheathed with highly polished alabaster, and rests on an entablature of pavonazzetto, with frieze of verde antico. The sides are for the most part occupied by a large picture enclosed by a red curtain, to remove which it is necessary to apply to the sacristan. One of these pictures, by Morandi, represents the martyrdom of S. Lawrence; and the other, by the French artist Daniel, the martyrdom of S. Catherine. The portion composing the Greek cross exclusively consists of a small dome, supported on four main arches, whose soffits and sides are lined with tablets of verde antico, with mouldings of bianco e nero; and the concave of the dome is partly sheathed with tablets of verde antico, with mouldings of giallo antico, and partly painted in fresco. The dome is elevated on a shallow drum composed of concentric mouldings of different sorts of highly polished marble; and the spandrels of the arches are sheathed with

giallo and verde antico. The circular entablature below, a continuation of that of the vestibule, of pavonazzetto, with a frieze of verde antico, is supported by sixteen composite columns of Sicilian jasper, with capitals, torus, and plinth of white marble, planted in pairs on a dado about four feet in height, composed of verde antico tablets, with pavonazzetto mouldings, and a cornice of pavonazzetto. The altar picture, painted in oil, and enclosed in a frame of giallo antico, with alabaster mouldings, and representing the Conception of the Holy Virgin, is by Carlo Maratta. Upon the side walls are two corresponding monuments, one of which on the left-hand side is that of Cardinal Alderano Cibo, consisting of a sarcophagus surmounted by a half-length statue of a priest or cardinal, standing in a pulpit as if addressing a congregation. The THIRD CHAPEL was dedicated by Sixtus IV. to the Holy Virgin and the Saints. It is protected by a solid balustrade of white marble, wrought in low bass-relief, and in form is similar to the first chapel. It contains paintings in fresco and in arabesque by Pinturicchio upon the divisions of the dome, and others on ecclesiastical subjects on the lunettes below, and on the five sides of the octagon. Upon the side walls are two monuments, of which the one on the left hand consists of a sarcophagus, surmounted by a supine figure of a bishop in his robes, sculptured in black marble. The other on the right hand is altogether of white marble, and affords a fine specimen of low bass-relief sculpture. The FOURTH CHAPEL is protected by a solid balustrade of white marble, wrought in low bass-relief. It contains, instead of an altar picture, a bass-relief in white marble, representing S. Catherine between S. Antony of Padua and S. Vincent the Martyr, an esteemed work by an unknown artist of the fifteenth century. Monumental tablets are engrafted on all the piers in this nave as well as in the other, and on the wall between the chapels also. Belonging to these, at the extremity of the nave, is a remarkably fine white marble bust of a cardinal, to the eyes of which has been given with a singularly happy effect an oblique direction, so that the countenance appears to look towards the high altar with a deep expression of devotion.

The ceiling of the transept, like the ceiling of the middle nave, is a plain whitewashed vault, of which the groined arches

that support it incline to the pointed Gothic. In the middle is a small octagonal dome, of which the concave and the spandrels of the supporting arches are painted in fresco; and the drum, which is particularly lofty, and painted in imitation of Greek marble, is lighted by a row of windows. The transept contains six chapels, of which those on the right and left extremities are similar to one another, each comprehended within a spacious absis, and each altar-picture enclosed in a frame of Africano, flanked by a pair of statues of winged angels as large as life. Of the remaining four, two on the eastern side flank the choir and high altar; and the other two are on the western side, immediately opposite to the latter. The pediment of one of the altars on the eastern side is supported on a pair of columns of a description of marble very rarely met with in the churches of Rome, of which the colour is dark sap green, and the substance very thickly intersected with minute sparry veins. It is, I believe, quarried in Calabria.

The choir, at the entrance of which the high altar stands isolated under a canopy or baldachino, flanked by a portal connected on each side with the wall, so as to conceal the lower portion of the interior, is square in its area, the ceiling vaulted and divided into panels, curiously painted in fresco by Pinturicchio, with four portraits at the angles of four bishops of the Eastern Church, each larger than life, and seated on the pontifical chair, with turban on head, and dressed in full Oriental costume. The pavement, like that of the middle nave, is composed of ordinary marble, comprising some curious monumental tablets. In the lunette windows above the cornice may be observed a very small proportion of painted glass, which, with a trifling exception in one or two other instances, is not to be met with in the Roman churches. Upon the side walls are two very magnificent monuments, corresponding and nearly similar to each other, the one bearing an inscription, with the date of 1505, of Cardinal Ascanio Sforza, and the other, with an inscription of 1507, of Cardinal Recanati. Both monuments are entirely composed of white marble, in the form of an architectural elevation, with pilasters, &c., and a deep arched recess or canopy in the middle, containing a sarcophagus. The low bass-relief which covers almost the whole surface of both monuments is considered a chef-d'œuvre of Andrea Sansovino,

a species of sculpture for which he was particularly remarkable, comprising for the most part arabesque designs of foliage, executed with a degree of prominence hardly exceeding that of stamped paper, and relieved occasionally by figures of fruit, such as apples, pears, peaches, &c., in alto-relievo. The style altogether rather resembles the chasing on gold or silver than work on marble. Particularly, in the right-hand monument, there may be observed upon the centre tablet, underneath the sarcophagus, a very exquisite representation of a vine, of which the dense masses of curling leaves and grapes are undercut to an extraordinary depth.

The high altar, flanked by the portals above referred to, each surmounted by a full-length statue of a bishop in his sacerdotal robes, consists of a quadrangular substructure of various sorts of marble, with four Corinthian columns of bigio morato, with cabled flutings, that support the canopy at the angles. Above the altar, which faces within the choir to the east, is an ancient picture of the Madonna, one among several others in Rome attributed to the pencil of S. Luke the Evangelist, and represented of the complexion of the East, exceedingly swarthy.

S. MARIA DI MONTE SANTO.

This is the eastward of the two similarly formed churches situated opposite the city gate in the Piazza del Popolo, on both sides of the Corso, and forming the angular points of divergence of the Via Babbuino and the Via di Ripetta. It was commenced in the year 1662 by Alexander VII., after the designs of the architect Rainaldi, under the immediate direction of Bernini, and completed afterwards, with funds raised on the unclaimed effects of people who died of the plague, by Cardinal Gastaldi, legate of Bologna. The church, surmounted by an oval dome, is remarkable for the classical model of its tetrastyle portico, which bears on the frieze of its entablature an inscription recording the name of Cardinal Gastaldi, and the date of its construction, in colossal characters. The interior is constructed in the form of a Greek cross, upon an oval area. The ceiling, of which the surface is plain white stucco, is an oval dome, surmounted by a lantern cupola; and the pavement

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composed of inlaid marble, blue and white, in pieces in the form of rhombs and octagons, with a large circular disc in the middle, emblazoned with the armorial bearings of Cardinal Gastaldi, and inscribed with his name in large capital letters, on a broad band on the circumference.

On each side, between the entrance and the high altar opposite, there are three lateral chapels, of which the form and character of all generally is that of a deep arched recess with vaulted ceiling or soffit painted in fresco, and the remainder, in addition to some good altar pictures, highly ornamented with gilded carved work and marble, of which latter the following memoranda may serve as a specimen:—Beginning with the left-hand side, the FIRST CHAPEL on the left hand contains no marble. The SECOND CHAPEL is protected by a balustrade of Sicilian jasper, with cornice of Porto Venere, and the pediment of the altar rests on four columns of Sicilian jasper. The THIRD CHAPEL is protected by a balustrade of bianco e nero, with cornice of alabaster, and the pediment of the altar rests on a pair of Corinthian columns of verde antico, with capitals, torus, and plinth of bronze. An open communication is maintained between these chapels by small portals of Sicilian jasper. On the right-hand side the FIRST CHAPEL is protected by a balustrade of transparent alabaster, inlaid with brocatello, with cornice of Porta Santa; the pediment of the altar rests on a pair of columns of verde antico, and the side walls are entirely sheathed with tablets of fine marble, including a considerable proportion of Sicilian jasper, the latter polished to an unusual degree of perfection. In this chapel three busts and a Death's head of white marble are placed at the four angles. The SECOND CHAPEL contains no marble. The THIRD CHAPEL is protected by a balustrade of Sicilian jasper, with cornice of white veined marble, and the pediment of the altar rests on a pair of columns of Sicilian jasper. The altar is faced with a piece of inlaid work in marble, representing a clouded sky in the natural colours of the material.

The choir, at the extremity of which is the high altar, whose pediment is supported by four columns of the same green Calabrian marble referred to in the transept of the church of S. Maria del Popolo, is a very deep arched recess of which the ceiling is vaulted, and the walls profusely decorated with emblazonments

of the arms of Cardinal Gastaldi, supported by marble statues of angels. Here also are four bronze busts by the sculptor Lucenti, elevated on pedestals, two on one side and two on the other, each bearing a dedicatory inscription from Cardinal Gastaldi to the Popes Alexander VII., Clement IX., Clement X., and Innocent XI., each of whom successively was his friend and patron. A door on the left-hand side communicates with the sacristy, which contains some frescos of Baciccio, and is otherwise worthy of being visited on account of the remarkably flattened vault of the ceiling.

S. MARIA DEI MIRACOLI.

This is the church corresponding in form and position to the one preceding. The dome, however, though the tetrastyle portico is precisely similar to the other, is circular instead of oval, a difference not perceptible outside to a spectator standing in front. It was commenced at the same time with the church of S. Maria di Monte Santo, by Alexander VII., and completed afterwards by Cardinal Gastaldi, after the designs of the architect Carlo Fontana, by whom the form of the dome was changed, as above stated. The interior is constructed in the form of a Greek cross upon a circular area. The ceiling is a circular dome lined with plain stucco, though, not being lighted by a lantern cupola, the whole interior of the church is gloomy. The pavement is of inlaid marble similar to the other, with the arms of Cardinal Gastaldi emblazoned on a disc in the middle. On each side, between the entrance and the high altar opposite, there are three lateral chapels, of which the decorations are confined principally to the altar pictures, without columns or other ornaments of marble: all, however, are contained within arched recesses, of which the middle one is the most lofty and capacious.

The choir is a deep arched recess with the high altar at the extremity, and on one side wall is the monument of Cardinal Gastaldi, and on the other the monument of the Cardinal's brother, the Marchese Benedetto Gastaldi, both profusely decorated with groups of marble statues by Lucenti and Razzi, in addition to a bronze bust of the Cardinal, and another of the Marchese by Lucenti. The pediment of the high altar is sup-

ported by four columns of the same green Calabrian marble as above cited, the last instance of it probably which I shall have occasion to notice. The altar picture is supported by two statues of angels on each side, sculptured by Razzi.

GESU E MARIA.

The church of Gesu e Maria is situated on the left or eastern side of the Corso. It was built in the year 1640 by the friars of the reformed order of S. Augustine, after the designs of Carlo Milanese, and afterwards improved at the expense of Giorgio Bolognetti, bishop of Rieti, by the architect Rainaldi. Until the reign of the present Pope it belonged to the Jesuits, together with a very considerable tract of ground adjoining, including a convent of Augustine monks, with a large garden, and sundry small tenements, sublet to poor inhabitants, extending a considerable distance in the rear as far as the Via Babbuino. The church of Gesu e Maria is the church selected by the Roman authorities for the display of the most popular English preachers of their establishment, who attend there regularly every Sunday, and deliver a homily from the pulpit to English Protestant visitors, who compose generally a congregation varying from fifty to a hundred ladies and gentlemen. On these occasions, at the hour of reunion, which, by the way, is always three o'clock, the hour precisely of evening service in the Protestant church, the main entrance of the church of Gesu e Maria is closed invariably, and the Protestant congregation are admitted through the door of the convent, on the southern side adjoining. Above this convent door is a painting in fresco executed in bright colours by a modern artist, representing our Saviour and the Holy Virgin dressed in scarlet and purple, and seated opposite each other, with an air and attitude as if to welcome within the pale of the Catholic church the neophytes who pass underneath. The interior consists of a single nave, of which the ceiling is a broad elliptic vault heavily decorated over the surface, and within a series of arched spaces along the base containing windows, with gilded carved work, interspersed with paintings in fresco by Giacinto Brandi. The pavement is of ordinary marble, comprising a few inlaid monumental tablets. The main pilasters which support the cornice have gilded capitals, and

the shafts are sheathed with Sicilian jasper edged with broad mouldings of bianco e nero. In each of the spaces between the lateral chapels is a confessional of mahogany or other dark-coloured wood, under a pediment supported by a pair of columns of Sicilian jasper, and surmounted by a group of four white marble statues, above which is another white marble statue, contained in a niche surrounded by an elaborate profusion of ornamental carving.

The lateral chapels are three on each side, all contained within deeply arched recesses and protected by a massive balustrade of fine marble. The ceilings of some are domes, and of others vaulted, some painted in fresco and some of plain stucco. As regards the decorations relating to each separately, in addition to the altar pictures, beginning with the right-hand side:—In the FIRST CHAPEL the altar is contained within a pair of porphyry columns, with capitals, torus, and plinth of white marble, which support an entablature of white veined marble, with a frieze of porphyry. Above the altar, instead of an altar picture, is a wooden figure of our Saviour on the Cross, thrown into strong relief by a tablet of bianco e nero engrafted on the wall behind it. In the SECOND CHAPEL the pediment of the altar of white veined marble, with frieze of verde antico, is supported by a pair of Corinthian columns of verde antico, with capitals, torus, and plinth of white marble. In the THIRD CHAPEL the columns of the pediment are painted in imitation of porphyry.

On the left-hand side, in the FIRST CHAPEL, the pediment of the altar is supported by a pair of composite columns of bigio, with capitals, torus, and plinth of white marble, and the altar is faced with an arabesque of inlaid marble. In the SECOND CHAPEL the altar is contained within a pair of columns of breccia pavonazza, which support an entablature. In the THIRD CHAPEL, the altar is contained within a pair of columns of yellow Sienna marble, with irregular capitals, torus, and plinth of white marble, which support an entablature, with frieze of yellow Sienna marble. On each side wall is a monument belonging to the Bolognetti family. Of these the one on the left hand comprises several white marble statues, and a profile bass-relief medallion portrait of white marble; and the one on the right hand is similar to the other, with the exception that

a white marble bust is substituted for the medallion. Between the lateral chapels of both side naves there is an internal communication from one to the other by portals of Sicilian alabaster or other fine marble, of so large dimensions, that, owing to the extent of the open passages, the church has almost the appearance of a church of a triple nave instead of a single one. The choir, divided from the nave by a balustrade of Sicilian jasper, with cornice of bianco e nero, is formed by a broad semicircular arch, and vaulted space beyond, of which the whole of the ceiling or soffit is richly ornamented with gilded carving. On each side, the cornice, richly gilded also, is supported, as regards the arch, by Doric pilasters of bianco e nero, and as regards the space beyond, by similar pilasters alternate with others of yellow Sienna marble, all with gilded capitals. The high altar is situated at the extremity within an absis richly gilded, in a style corresponding with the preceding objects. It is surmounted by a magnificent frontispiece supported by four Corinthian columns of Sicilian jasper, with gilded capitals, torus, and plinth; and above all is a broad entablature projecting in a curve in the centre, crowned with a multitudinous group of white marble statues of angels, of which the two central figures support a large sphere painted in imitation of lapis lazuli.

A door close to the left-hand or northern side of the choir leads to the sacristy, the vaulted ceiling of which is painted in fresco by Lanfranco. The altar picture is also by the same artist.

S. GIACOMO.

The church of S. Giacomo, situated on the western side of the street, very nearly opposite the church last described, was originally built by the Cardinal Jacopo Colonna in the year 1338, together with an annexed hospital, of which the church bears the title, "*Degli Incurabili.*" It was rebuilt in the year 1600, at the expense of Cardinal Salviatti, by Francisco da Volterra, succeeded by Carlo Maderno. The interior is constructed in the form of a Greek cross upon an oval area. The ceiling is an oval dome of considerable flatness, lined with plain stucco, with arched spaces along the base for windows, and the pavement is composed of red tiles divided by narrow

stripes of ordinary marble. On each side, between the entrance and the high altar opposite, are three lateral chapels, of which some of the ceilings are vaulted, and some are domes, and every chapel is protected by a balustrade of fine marble. As to a few particulars relating to each taken separately, irrespective of the altar pictures, beginning with the right-hand side, in the FIRST CHAPEL, the pediment of the altar is supported on a pair of columns of verde antico. In the SECOND CHAPEL the pediment of the altar rests on a pair of Corinthian columns fluted with brocatello and verde antico, with gilded capitals. Here, instead of an altar picture, is a bass-relief by Le Gros, executed on a tablet of extraordinarily large dimensions, and comprising a multitude of figures, representing S. Antony of Padua interceding on behalf of the sick with the Holy Virgin. Upon the side walls are two large pictures by Giuseppe Passeri, representing other incidents in the life of S. Antony of Padua. In the THIRD CHAPEL, the pediment of the altar rests on a pair of columns of verde antico. On the left-hand side, and in the FIRST CHAPEL, the pediment of the altar rests on a pair of columns of dark bigio. In the SECOND CHAPEL, the pediment of the altar rests on a pair of columns of Porto Venere, and above the altar, instead of an altar-picture, is a fine white marble statue of S. James, the patron saint of the church and hospital. In the THIRD CHAPEL, the pediment of the altar rests on a pair of columns of dark bigio.

The high altar opposite the entrance is contained within a spacious absis, the semidome and concave sides of which are painted in fresco. The pediment rests on four remarkably fine columns of Africano. Above the altar is a ciborium, in the form of a miniature temple, constructed upon a regular architectural model, with entablature supported on small marble columns.

A door close to the high altar leads to the annexed hospital, and thence to an oratory belonging to the church, though it faces upon the Via di Ripetta, so that the whole space between the Corso and the Via di Ripetta is occupied exclusively by the building. The oratory is precisely opposite the Porto di Legna, referred to in the sixth chapter; but as the entrance in that quarter is almost continually closed, admittance is only to be obtained in ordinary cases by passing by the door aforesaid through the hospital. The interior, of which I had only once a

momentary glance, is octagonal in its area, with an octagonal domed ceiling, and decorated with a considerable proportion of fresco painting and sculpture.

On going to the oratory with the sacristan of the church, we were conducted through the hospital by one of the surgeon's assistants, whose dress, particularly apposite to his profession, a long robe of scarlet cloth, betrayed nevertheless very recent marks of his morning's occupation. The long spacious chamber through which we passed, contained, in addition to a numerous tier of patients' beds on each side, two appendages which in the Roman hospitals are almost universally adopted,—an organ and an altar. Thither one miserable-looking creature, his emaciated limbs enveloped in the linen vestments of the hospital, had actually made from his bed a painful pilgrimage, and as we went along, was kneeling with death-stricken countenance before the altar. He appeared a living picture of a human being on the verge of dissolution, or of Lazarus in his grave-clothes.

In order to go from the church to the oratory otherwise than by passing through the hospital, it is necessary to pass through the Via di S. Giacomo, which connects the Corso with the Via di Ripetta.

On the southern side of the Via di S. Giacomo is the studio formerly occupied by Canova, recognizable by various fragments of bass-reliefs engrafted on the wall.

S. CARLO.

The church of S. Carlo, which stands on the same side of the street, some distance above the church of S. Giacomo, was built about the year 1614, under the auspices of Paul V., after the designs of Onorio Lunghi, succeeded by the architect Carlo Lombardi, and after the death of the latter by the younger Lombardi, and finally by Pietro da Cortona. The façade, however, was constructed some few years afterwards at the expense of Cardinal Omodei, who, it is said, rejected the design of the Cavalier Rainaldi and other architects in favour of two of his protégés, Geo. Battista Menicucci, and a Capuchin friar, Mario da Canepina. The elevation accordingly, though built in the classical style, is void of all proportion, comprising a huge

frontispiece of which the roof is covered with ordinary tiles, and the entablature, broken in its line of continuity by projecting points and angles, and overladen with ornament, supported by a range of columns and pilasters over proportioned in an extraordinary degree to the dimensions of the building; so much so, that on comparing them with those of S. John Lateran, it will be found that although the frontage of the latter is more than double the frontage of S. Carlo, the proportion in breadth of the plinths of the main columns or pilasters of each respectively is as 9 feet 3½ inches to 8 feet 8 inches. The church of S. Carlo is regularly visited once a year by the Pope, who, on the festival of its patron saint, S. Carlo Borromeo, celebrates mass at the high altar.

The interior is constructed in the form of a triple nave, divided by compound piers faced with Corinthian pilasters, of which the capitals are in size over proportioned and heavy, and gilded in a very inferior manner. The piers as well as the pilasters are of stucco, coloured in imitation of blue and white marble. The vaulted ceiling of the middle nave is unusually lofty, and ornamented with fresco painting interspersed with gilded carving, and the pavement is composed of ordinary marble slabs, comprising a few monumental tablets of inlaid marble.

The ceiling of the side naves, in each of which are three lateral chapels, consists of a series of semicircular arches, and intermediate vaulted spaces, the latter containing in the middle a flat circular space painted in fresco. The lateral chapels are all precisely similar to one another, each contained within a deep arched recess, and protected by a low balustrade of marble, the pediment of every altar painted, together with the pair of columns that support it, in imitation of marble; and finally, the facing of every altar is an arabesque design in inlaid marble.

At the extremity of the naves is a transept, of which the vaulted ceiling is surmounted by a small dome in the middle. At each extremity is an altar, both nearly similar to each other as regards appearance at a distance, though the one on the northern side is infinitely superior on closer inspection. The latter altar, constructed by the architect Paolo Posi, is protected by a low marble balustrade, extending the whole breadth of the transept, and abutting on a pair of Corinthian antæ of yellow Sienna marble, with gilded capitals. It consists of an

entablature of yellow Sienna marble, with frieze of fior di persico, supported on two pairs of Corinthian columns of fior di persico, the largest and finest in Rome of that description of marble; and flanked by a pair of colossal marble statues, of which the one on the right-hand side, representing David, is by the sculptor Pietro Pacilli, and the other on the left-hand side, representing Judith, by Le Brun. Neither, however, are considered creditable to the respective artists. The above-mentioned columns are elevated on pedestals composed of blocks of different sorts of fine marble, and the entablature is surmounted by a pediment in the broken form, within the central open space of which is an inscription on a large circular disc of rosso antico, surrounded by a numerous group of white marble figures. The altar picture is a mosaic copy of the picture by Carlo Maratta of the Conception of the Holy Virgin referred to in the Cibo chapel, in the church of S. Maria del Popolo. The altar at the southern extremity, opposite the preceding, is constructed after a design similar to the other as relates to the balustrade, pediment, columns, statues, &c.; but the several objects, instead of being of the real material, are of wood painted in imitation, and the statues especially executed on a flat surface, in chiaro oscuro.

The choir is separated from the transept by a marble balustrade, and the vaulted ceiling is painted in fresco. The high altar at the extremity is surmounted by an irregularly formed pediment, supported on flat pilasters, coloured in imitation of Greek marble. The altar picture, representing the presentation of S. Carlo Borromeo to the Holy Virgin, is by Carlo Maratta. On each side the altar is an open passage, such as is only to be met with in S. John Lateran, and in one or two other churches in Rome, encompassing it by a semicircle, and communicating with the extremities of both side naves, so as to form a continuous thoroughfare all round the church. And here, as in the other instances referred to, is another altar built precisely back to back upon the high altar.

The church of S. Carlo, in consequence of being patronised by the Pope, as above stated, is otherwise resorted to as a favourite place of celebration of the most magnificent funzioni, of which one particularly that I happened to witness in the year 1838 lasted three or four days successively, during which

period the church was continually crowded with company. The ceremonial in question was ordained by the Pope for the celebration of masses for the repose of the soul of the late Begum of Sirdanach, in Bengal, in compliance with her own request, accompanied by a large sum of money, bequeathed to the Pope for the especial purpose. The Begum had previously during her lifetime endowed a church in Bengal, attended with circumstances referred to in the description of the Pope's palace on the Quirinale. The church of S. Carlo, on the present occasion, was very pompously decorated, and all the piers especially, of which the colouring is very rough and ordinary, covered with hangings of scarlet damask, with yellow fringe in imitation of golden. A splendid catafalque, in the form of a large quadrangular pedestal, and surmounted on the four sides with a flight of steps, the whole painted in chiaro oscuro in imitation of sculpture, was erected in the middle of the transept. The catafalque was encompassed with admirable effect by a numerous group of statues, artistically arranged, and of marble apparently, but in fact composed, by a clever contrivance adopted off-hand for the occasion, of nothing more than a parcel of odd heads, legs, and arms of plaster, collected at random from the sculptors' studios; and the figure thus formed, after being by means of framework stilted as it were into the proposed attitude, clothed with real drapery of unbleached calico, which at a distance, and even within a very few yards, had precisely the effect of marble. A wonderful degree of taste and promptitude of execution is invariably displayed by the Romans in similar cases of emergency; as, for instance, on the occasion of the return of the late Pope Gregory XVI. from a tour in the country, a column, after the model of the column of Trajan, with a series of bass-reliefs in chiaro oscuro on subjects suited to the occasion, and extending in a spiral fold from the bottom to the top, was erected at the short notice of a very few days to greet his arrival.

It was also in the church of S. Carlo that a catafalque was erected in honour of the late lamented Princess Borghese, who in the year 1840 fell a victim in the bloom of youth, together with three of her children, to a malignant fever. All were drawn by young Roman inhabitants to the family vault in S. Maria Maggiore, at night, by the light of torches, accom-

panied by extraordinary demonstrations of sympathy from the people at large.

S. MARCELLO.

The church of S. Marcello is on the left-hand or eastern side of the street, a few paces beyond the Piazza Colonna. According to the tradition of the Roman Catholic Church, it was originally the dwelling-house of a Roman matron, S. Lucina, in which the patron saint, Pope Marcellus I., died of wounds received in the endeavour to pacify a feud among the Christians, on the occasion of an encounter between two of the opposite parties. There are, however, no accounts of the church to be relied upon previous to the sixth century, about which time it was "*Portata a titolo Cardinalizio*," and dedicated to S. Marcellus. Rebuilt by Adrian I. about the year 780, nothing more is related of it till the year 1369, when Gregory XI. conceded it to the order of friars called the Servites, who have retained it ever since. Finally, it was rebuilt in the year 1519, in the reign of Leo X., after the designs of Giacomo Sansovino. The façade, however, remarkable for the superabundance of ornaments and ill-assorted proportions, was constructed by the architect Carlo Fontana in the beginning of the eighteenth century.

The interior is in the form of a single nave, with a flat coffered ceiling, very richly carved and gilded, and particularly remarkable for the number of scarlet cardinals' hats, which, as is the custom, are suspended over the tombs of the deceased owners, destined to hang there, mouldering and covered with dust, in various stages of decay, with their dependent silken cords and tassels pointing as it were towards the silent vault below, so long as there is a particle of the hat remaining. The pavement is composed of ordinary red tiles, including a few monumental tablets. The gable wall on both sides of the entrance is painted in fresco, with the exception of the portion below occupied by two very sumptuous monuments, similar to each other, and each comprising a numerous group of colossal marble statues.

On each side of the church are five lateral chapels, contained within spacious arched recesses, of which the soffits are for the most part painted in fresco; the remainder lined with gilded

coffers. Above the chapels is an attic, furnished with a row of windows alternate with pictures. To describe the lateral chapels separately, and beginning on the *left-hand* side :— In the FIRST CHAPEL, the pediment of the altar rests on a pair of columns of Porto Venere, and the side walls are painted in fresco. In the SECOND CHAPEL, the altar is faced with cotanella, and the columns are painted in imitation of marble. The THIRD CHAPEL is protected by a balustrade of Sicilian jasper, with cornice of giallo antico, inlaid with fior di Persico. The pediment of the altar is of giallo antico, with frieze of verde antico, supported on a pair of composite columns of verde antico, with gilded capitals, torus, and plinth. Both side walls, with the exception of the space covered in each by a large picture, as well as the whole inside of the entrance arch, is sheathed with Sicilian jasper and giallo antico, very highly polished ; and all over the interior a great abundance of small silver hearts are suspended as votive offerings. In the FOURTH CHAPEL the pediment of the altar is of white marble, and of peculiarly elegant form, the angle at the apex being more than ordinarily obtuse. It rests on a pair of very large columns of verde antico. The altar picture is mosaic, and the altar faced with an arabesque design in inlaid marble. The side walls are painted in fresco, with the exception of the space occupied below on each side by three monuments belonging to the family of Frangipani, each comprising a monumental tablet bearing an inscription, with a marble bust in a circular niche above. In the FIFTH CHAPEL, the columns of the pediment are painted in imitation of marble, and the side walls are painted in fresco.

On the right-hand side of the church, and in the FIRST CHAPEL, the pediment of the altar, which is in the broken form, contains within the open space a group of small figures of angels, and is supported on a pair of fluted Corinthian columns of light bigio, with torus and plinth of white marble. The SECOND CHAPEL is protected by a balustrade of bianco e nero ; the inside of the entrance arch is sheathed with cotanella ; and the pediment of the altar, which is of white marble, rests on a pair of columns of cotanella, with capitals, torus, and plinth of white marble. The altar is faced with pavonazzetto, sculptured in bass-relief, and inlaid with giallo and verde antico.

Upon each of the side walls is a monument, the one similar to the other, each consisting of a marble half-length statue of a preacher in a pulpit, dressed in loose flowing robes, and in an attitude as if addressing a congregation. The figure is elevated on a massive pedestal of pavonazzetto, with base of Africano, surmounted by a pediment of pavonazzetto, supported on a pair of pilasters of the same material. In the THIRD CHAPEL the side walls are painted in fresco, with the exception of the space occupied by two monuments, of which the one on the left-hand side is of the English Cardinal Weld. It consists of nothing more than a simple block or pedestal of white marble, bearing an inscription, and a marble bust of the Cardinal placed upon it. In the FOURTH CHAPEL, dedicated to the Crucifixion, the pediment of the altar is of white marble, and of similarly elegant form as the pediment in the fourth chapel on the left-hand nave opposite. It is supported on a pair of columns of Porta Santa, with capitals, torus, and plinth of white marble. The vaulted ceiling is remarkable for the fresco painting of Pierin del Vaga, Daniele da Volterra, and Pellegrino da Modena. Upon the side wall on the left-hand side is the monument of Cardinal Consalvi, minister of Pius VII., consisting of a plain pedestal of white marble, surmounted by a large marble statue of Religion, personated by a female bearing a cross. In the FIFTH CHAPEL the side walls are sheathed with Sicilian jasper, with the exception of a portion on the left-hand side, occupied by a monument consisting of a white marble medallion portrait of a female in bass-relief, engrafted on the wall, and supported by a very inferior figure bearing a trumpet, such as, though very commonly met with in Roman and Protestant churches, and intended for an angel, so nearly resembles the ancient personification of Fame as to be scarcely distinguishable.

The high altar is so placed at the extremity of the nave as entirely to conceal the interior of the choir, to which the entrance is through two flanking portals, one of which is surmounted by a statue of a bishop, and the other by the statue of a female saint. The altar, so far as seen from the body of the church, consists of a broad and lofty substructure, sheathed with different sorts of fine marble.

S. MARIA IN VIA LATA.

Very nearly opposite the preceding church, on the western side of the street, is the church of Santa Maria in Via Lata, of which the façade upon the eastern gable faces the Corso, and the northern flank the street called the Via Lata, from which it takes its title. The church is supposed to have been built on the remains of the house of the Centurion, inhabited by S. Paul the apostle, and according to the tradition of the Roman church, an oratory erected there immediately afterwards was the original foundation. There are, however, no certain accounts otherwise than that in the year 700 it was built, or rebuilt, by Pope Sergius; and again, in the year 1485, by Innocent VIII. Finally, in 1669, it was restored by Alexander VII., after the designs of the architects Cosmo da Bergamo and Pietro da Cortona, the first of whom constructed the interior exclusively. As regards the exterior, the façade consists of a double portico, one above another, each supported by travertino columns, the composite above the Corinthian order. By the following inscription, which appears on the frieze of the entablature belonging to the lower portico, "*Deiparæ Virgini semper immaculatæ*," it would appear that the name of the church ought properly to be S. Maria "*inviolata*," synonymous with the word "immaculata," rather than "*in Via Lata*," derived from the street called the Via Lata adjoining—a question which, in consequence of the very extraordinary interest attached to the locality, may be worthy of consideration.

The interior, though small, is nevertheless constructed in the form of a triple nave, divided by Grecian Ionic columns sheathed with Sicilian jasper, and with gilded capitals.

The ceiling of the middle nave is flat and coffered, in compartments of different shapes, ornamented with painting, and very richly wrought and gilded mouldings.

The pavement, comprising a few monumental tablets of inlaid marble, is of an ordinary description.

The side naves, of which the ceiling is a groined vault of more than usual breadth, compared with the middle nave, contain each two lateral chapels, besides another chapel at the extremity. First, with regard to the right-hand side nave and

the chapels belonging to it, there is immediately at the entrance upon the eastern gable wall of the church a baptismal font of black marble, contained within a niche, of which the inner surface is lined with Sicilian jasper and verde antico. The FIRST LATERAL CHAPEL is protected by a balustrade of bigio, with cornice of Carrara, of which the mouldings are Sicilian jasper. It is flanked by a pair of Grecian Ionic antæ of cotanella, with gilded capitals. The altar, in the form of a sarcophagus, is faced with Sicilian jasper, and the altar picture of S. Andrew kissing the Cross is by Giacinto Brandi. The SECOND CHAPEL very nearly resembles the preceding. In the chapel at the farther extremity the pediment of the altar, which is of a rare description of ancient pavonazzetto, with veins of an unusually delicate texture, is supported by a pair of columns of verde antico, with gilded capitals, torus, and plinth. Above the altar is an elegant little ciborium, three or four feet high, in the form of a temple, with a regular architectural façade and dome. The dome and the pediment of the portal are of giallo antico; and the main entablature, together with the miniature columns with gilded capitals that support it, of Oriental alabaster. The side walls are for the most part sheathed with various sorts of fine marble in tablets, with mouldings of the ancient pavonazzetto above referred to. In the left-hand side nave, the two lateral chapels and the chapel at the extremity are similar in every respect, with the exception that in the latter there is no ciborium.

The choir is protected by a balustrade of Porta Santa, with a splendid cornice of breccia nera e gialla, and flanked by a pair of large bronze figures of angels bearing flambeaux. The interior is furnished on each side with a row of carved and very highly polished wooden seats, and at the extremity is the high altar.

The high altar, surmounted by a triangular pediment of white marble with gilded mouldings, frieze of brown striped alabaster, and tympanum sheathed with breccia di Francia, is supported by four very fine Corinthian columns of alabaster, with gilded capitals. The columns are planted on a pedestal of yellow Sienna marble, with mouldings of bianco e nero, which extends continuously the whole breadth of the structure.

Underneath the church is a crypt, which, as the modern

surface, of the city is fifteen feet more or less above the ancient level, is supposed to be identically the same chamber in which S. Paul was kept in confinement. The entrance to this highly interesting spot is by a door which opens within the portico on the southern side of the main entrance. Hence is a descent by fourteen or fifteen steps, on the right-hand side of which, or the side towards the street, there may be observed on going down the remains of another stone staircase, of which the steps in regular succession are seen protruding through the masonry, as if it had been thought proper, in the course of the restorations effected by Innocent VIII. in the fifteenth century, to preserve the remains of the staircase previously existing. On arriving below, the interior, which, but for the small taper carried by the sacristan, is in total darkness, appears to be a very low chamber, of which the length exceeds the breadth very considerably; the ceiling is a good specimen of ancient brick-vaulting, and a considerable portion of the mosaic pavement is in tolerable preservation.

To recapitulate the objects of interest contained here, the first immediately at the bottom of the staircase is a small granite column about eight feet high, said to be the same to which S. Paul was bound while a prisoner. The capital is so worn with age as not to be distinguishable, though I fancied I could trace the remains of Ionic volutes. From the summit of the shaft is suspended a portion, about two feet long, of an iron chain worn quite thin by time and rust, and upon the centre is the figure of a cross very deeply indented, with the epigraph "*Verbum Dei non alligatum*," in capital letters, descending in a spiral line down the column. The characters of the epigraph correspond with the characters of the Augustan era, and are especially similar to others attributed to the same period, which may be seen cut in the same manner on the shaft of a granite column in the church of Aracœli. Upon the summit of the capital is placed a white marble urn, on the side of which is engraved an olive-branch, the symbol of martyrdom, and the Christian monogram, composed of the two Greek letters Chi and Rho. Above it is a marble tablet engrafted in the wall, bearing the inscription, "*Memores estote vinculorum meorum ad Col. captu.*"

The next object which deserves attention, in addition to the

fragments of the mosaic pavement, which is of an ordinary tessellated pattern, composed of small pieces, is a well on the left-hand side of the chamber, nearly opposite the column, such as the early Christians were in the habit of sinking in their dwellings for the purpose of performing the rite of baptism secretly, and similar to many others to be seen in the Roman churches at the present day. This well, according to the tradition of the church, expounded by the sacristan, was caused at the bidding of S. Paul to rise out of the earth miraculously; though, whatever be its origin, the appearance at present is that of an ordinary well about eighteen feet in depth, and containing ten feet of water, which, beautifully clear as it is, is said never to rise or fall from the present level. A fixture table of pure white marble has been erected close to the brink, and a small vessel, for the convenience of those who wish to drink the water, is placed upon the table.

The third object to be observed here is an altar supposed to have belonged to the ancient oratory, built upon the wall close to the well above referred to, and in appearance an early Christian altar, such as are to be seen in the catacombs. Besides this altar there are two others within the chamber of more modern construction. Above one of the latter, instead of an altar picture, is a bass-relief group on white marble by the sculptor Fancelli, representing S. Paul, S. Peter, S. Luke, and the Centurion; above the other is a bass-relief in stucco.

Finally, at the extremity of the chamber upon the north flank wall of the building, are to be observed, built up in the masonry, several very large blocks of peperino, the remains of a triumphal arch erected by the Roman Senate in honour of the Emperor Gordian III., on the occasion of his victory over the Goths, and destroyed by Innocent VIII. in the reconstruction of the church.

CHAPTER III.

THE PINCIO.

THE Via Babbuino, the eastern of the two streets which diverge from the Piazza del Popolo, one on each side the Corso, extending to the Piazza di Spagna, contains, besides two of the principal inns, several attractive shops, where may be purchased various works of modern art, such as statuettes, inlaid marble tables, tablets of mosaic and *pietre dure*, pictures, &c.; as well as articles of antiquity, whether genuine or otherwise, discovered in the excavations or in the catacombs, and a great variety of trinkets and jewellery, including beads of agate, cornelian, lapis lazuli, and malachite.

About the middle of the street and on the left-hand side of the way is the fountain of the "*Babbuino*," comprising a not very powerful jet of water which falls into a basin of travertino, and a recumbent figure in front, supposed to be of a satyr, though nothing is known of its history. From the mutilated state, however, of the statue, and of the features especially, beaten flat and demolished so that the face resembles that of a baboon, the title of *Babbuino* has been given to the street and fountain.

A little beyond the fountain, on the opposite or western side of the street, is the "Collegio Greco," an educational establishment, instituted by Gregory XIII. in the year 1580, for the purpose of receiving scholars from the age of thirteen to sixteen, natives as well of Constantinople, the Morea, and Salonichi, as of the islands of Corfu and Candia, and educating them under Greek teachers, according to the rules of the Council by which the Greek and Latin churches were united. With the view that every scholar might return again to his native country, the Greek costume and language were at first adopted in the college, but the original regulations have been since abandoned, and the dress of the students especially, the establishment having been until lately under the direction of the Jesuits, is the same as the dress of the Propaganda,

a black college cap, and a long black gown faced in front along the edges by two broad perpendicular seams of scarlet. The college is divided by the Via de' Greci, leading to the Corso, from a church belonging to it, to which it is connected by a private communication by means of an arch which spans the street overhead. The same expedient has been adopted almost invariably by the Jesuits under similar circumstances. A little beyond the Collegio Greco, on the left-hand or eastern side of the street, is the Aliberti Theatre, remarkable for the masquerades held there during the time of the carnival.

The Piazza di Spagna, comprising, from the open site and the loftiness of some of the principal buildings, the advantages of shade and sunshine, is moreover provided with a fountain situated in the middle of the area. The fountain is copiously supplied from the ancient aqueduct, the Aqua Virginis; and as the streams are discharged into a basin in the shape of a boat, it is called the "*Fontana della Barcaccia.*" It is said to have been constructed for Urban VIII. by the father of Bernini; and the design is supposed to bear allusion to the Naumachia of Domitian, an extensive lake or reservoir which occupied the precise site of the Piazza, where the Roman people were gratified with a spectacle of naval combats and maritime exercises. The position being agreeable and elevated, and, whether with reference to the promenade on the Pincio, the situation of the English church, the principal inns, or of the public reading rooms, particularly centrical, has become accordingly the place of common resort for loungers and idle people among the English visitors, who have here, besides the mutual pleasure of conversation, the additional advantage, when tired of one another's company, of being able to quit the spot at a moment's warning by means of a regular stand of hired carriages here established.

Of these coach-stands, the number in proportion to the demand for carriages is very limited, and the vehicles, few as they are, disappear in the evening after the Ave Maria. All, in fact, that I at present recollect are, the stand in question in the Piazza di Spagna, and the following others, comprising six or eight carriages on an average: at the débouchure of the Via de Condotti in the Corso, opposite the Piazza Colonna; in the Piazza di Monte Citorio, in the Forum Romanum, in the

Piazza of S. John Lateran; and on the other side the Tiber, in the Piazza Vaticana. The amount of fares is reckoned according to time, and during the daytime previous to the Ave Maria, regularly fixed by tariff at the rate of four pauls for the first hour, and three pauls for every hour afterwards, though it is indispensable in hiring a carriage according to distance, unless the hiring party be known to the driver as one of the initiated, to make a previous bargain. Two pauls, for instance, is the well-known fare from the Piazza di Spagna to S. Peter's on ordinary occasions, but the operation of the tariff is null and void on the very numerous saints' days, and then the driver is relieved from all manner of obligation, and at liberty to exact as much as he can get from a customer. A Roman carriage, however, hired by time, according to the provisions of the tariff, three hours for instance, at the expense of only ten pauls, or 4*s.* 4*d.* for three hours' wear and tear of man and cattle, is certainly a cheap luxury; even though the vehicles are suspended upon hard springs, the roads rough, the ill-fitted joints rattle worse than an English post-chaise, and the coachman, on arriving at a hole, a big stone, or other obstacle, shows no manner of favour to his customer, but on the contrary, with a chirrup and a touch of the whip to the horses, according to the Italian mode of driving, goes over with a jolt. At the same time the vehicle, whether landau or landaulet, is generally furnished with a clean cotton lining, the seats are tolerably well stuffed, and the back sufficiently well slanted to allow the inmate to enjoy pleasing reflections as he goes along, without disturbance. The driver, almost invariably so soon as he finds himself outside the walls, lights his pipe, and appears to enjoy the air of the country and his tobacco, as if he cared nothing about his cattle; while these, a small, slight, lean pair of entire animals, natives of the country, without hind shoes, clear six English miles an hour without requiring the whip from starting till returning. And if at the end of the drive a gratuity or "*buono mano*" of a paul or five-pence be given to the vetturino, the favour will be acknowledged afterwards, when the parties meet each other, by a smile and a civil bow for the remainder of the season.

Persons who have occasion to hire a carriage in an evening after the Ave Maria must make a special application to the

hackneyman; and the charge exceeds that of morning service considerably. The minimum for conveying a person to dine at the house of a friend and home again at night, no matter how short the distance, is twenty pauls, or two scudi—precisely double the charge of a morning's drive of eighteen miles as above stated. The carriage, however, is at the disposal of the party the whole evening, no matter how many different places he may have to go to. But the vehicles usually furnished to casual customers for nightwork are of the worst description, not even watertight occasionally, and never, especially when ladies are concerned, to be relied on.

A permanent establishment of carriage, horses, and coachman, that at least may be termed rough and ready, secure from wind and weather, and on a par with those of one's neighbours as to respectability of appearance, may be had for the season for a sum varying from seventy to ninety scudi, say twenty pounds a month; but the horses probably little better than those of the ordinary hired vehicles,—lean raw-boned animals, unshod on the hind feet, and the prevailing colour dark bay. A better sort, the strong black breed of Calabria, generally driven by the cardinals and aristocracy, fall into a customer's hands occasionally; the latter description of horse extraordinarily compact and powerful, something like the Flemish, but within a smaller compass, with round action too, like that of the Flemish horse, but more activity. In all cases the agreement for hiring a carriage and horses must be well understood, and carefully specified in writing between the parties, or else the vetturino on the coming of the principal festivals will be sure to pick a quarrel with his employer in order to avail himself elsewhere of the extravagant price paid on such occasions.

Two of the principal buildings on the eastern side of the Piazza di Spagna are the principal inns, the Hôtel de Londres and the Hôtel de l'Europe, where the best fare and lodging are provided; but in consequence of the inhospitable practice that prevails among the Roman landlords of rejecting at their discretion a casual traveller, apartments must be necessarily engaged previous to arrival. Persons who, on the contrary, are inclined to go into lodgings, will find good apartments, considering the regularity of the demand, and the vast number

of applicants, very difficult to meet with. Indeed, with the exception of very few palaces with suites of first-rate rooms, the great mass of foreigners are obliged to accommodate themselves in places to which, were it not that none of their own country people are better off than themselves, they could never be reconciled. A meridian aspect, especially during a Roman winter, of all things the most desirable, is very rarely attainable, in consequence of the narrowness of the streets and the height of the houses, so contrived for protection from the summer heat exclusively. The Roman houses are in fact most curiously crowded and huddled together, in consequence of the numberless ill-planned and unconnected bye-streets and thoroughfares, constructed in times of trouble and tumult, without regard to public convenience. The consequence of which irregular style of building is that, literally speaking, nothing is more common than to find the entrance to the first floor of a house in one street, and the entrance to the second and third floors of the same house in another street, or in two other streets, or the two entrances in the same street close to one another; whence it follows, that one may hear one's fellow-lodger stamping continually for weeks and months in a room over head, without knowing by what door, street, or alley he emerges from or enters his apartment. Or one may bargain for and take possession of a lodging immediately over a stable, of which the door opens in another quarter, and consequently receive the first intimation of the fact when the horses are brought home at feeding-time. One is subjected at any rate to a host of minor annoyances in consequence of the small quadrangles met with everywhere, not only from the particularly disagreeable reflected light from the white walls, or the effluvia of a dunghill below, of which balconies or other intervening objects shut out the prospect, but in consequence of a simple and ingenious contrivance, which is almost universally practised in Rome, for the purpose of supplying the upper rooms of the houses with water. The object is effected by means of a copper vessel suspended by a ring to a slanting iron wire, and drawn up and down by a cord from the fountain below to an upper window, which process is an extraordinarily noisy one; and as the vessel holds hardly more than a couple of quarts, and there are five or six of these wires perhaps in every

quadrangle, the same disagreeable squeaking, grating, rattling, and splashing disturbance is repeated continually.

As regards the entrances, even belonging to many of the first-rate palaces, perhaps the least said on the subject the better, but the appearance in the instance of some of the lodging-houses of the ordinary description is altogether so questionable, that in any other place than Rome, one would think it disreputable to enter; nor, even after having made one's way through, is the peperino staircase, of which the dark volcanic surface, whether cleaned or not, looks at all times equally dirty, more attractive;—to say nothing of the roughly fashioned doors of the apartments, the inferior locks, rattling casements of the windows, and naked brick floors covered with a coarse drugget carpet with a layer of straw between, contrived by the proprietor in compliance with what he considers a prejudice on the part of his English tenant. As regards the temperature, to say the best of a Roman chamber, what with open crevices, gaping chimneys, and wood fires, the inconvenience of cold, notwithstanding the warmer climate, is felt much more severely than in a room in England. The Roman inhabitants of the middle classes learn by the aid of a warm wadded dressing gown to dispense with the use of a fire altogether, or at any rate to content themselves with a small pan of embers or charcoal. These vessels, occasionally inserted within a framework of wooden hoops the size of a bee-hive, are used for airing beds, and for that purpose being placed for two hours at a time underneath the bed clothes, perform the service infinitely more effectively than our warming-pans. They have also another very ingenious manner of applying the same contrivance on a larger scale for the drying of linen. In the latter case the frame-work of hoops is about the size of a beer barrel or hogshead, furnished within with shelves of lattice wire, and elevated on legs three or four inches in height. The fire vessel secured by a gauze wire covering, as in the other instance, is then placed on the ground in the middle.

To return, however, now to the Piazza di Spagna. The southern extremity is bounded by the celebrated Propaganda, and on the western side are the palace of the Spanish Legation, from which building the title of "di Spagna" originates, and the English reading-room and circulating library of Signor

Monaldini, where, in addition to various ephemeral publications and works of light English literature, are to be found the principal English reviews, and English morning and evening newspapers, which latter arrive regularly in Rome twelve days after publication. The main feature, however, of the Piazza, situated between both the principal inns above referred to, is on the eastern side—the very magnificent flight of steps leading to the promenade on the Pincio. This flight of steps was commenced by the architect Alessandro Specchi about the year 1722, in the reign of Innocent XIII., at the private expense of a French gentleman, M. Gouffier, and completed, during the succeeding reign of Benedict XIII., by the architect Francesco de Sanctis. It is built altogether of travertino, comprising upwards of 130 steps, disposed according to a design the most simple and commodious that can be imagined, with a view to affording facility and promptitude for the simultaneous ascent and descent of a vast multitude of persons, by single, double, and triple flights, divided by broad commodious landings. Midway upon the scarped wall between the double branch which ascends from a wide extensive platform, may be observed a long Latin inscription, which relates to repairs and alterations undertaken during the reign of Pius VII., on the steps and in the vicinity. Upon the summit is planted an Egyptian obelisk, and beyond the obelisk the church of S. Trinità dei Monti, elevated by an additional double-branched flight of steps, completes the striking effect of the whole design, and crowns the commanding height, from whence a noble prospect extends from the open area of the piazza below with its fountain in the middle, along the straight extensive vista in perspective, which terminates at the dome of S. Peter's. The obelisk originally belonged to the ancient circus in the gardens of Sallust on the Quirinale, and was removed from thence about the year 1735 by Clement XII. to the small quadrangle close to S. John Lateran, with the intention of erecting it in the principal piazza. But the design was not put in execution, and it lay there neglected till Pius VI. in the year 1789 employed the architect Giovanni Antinori to erect it in its present position. The shaft is of red granite, covered with hieroglyphics, 65 palms, or about 47½ feet high, dedicated to the Holy Trinity, with the cross on its summit, and elevated on a

lofty pedestal bearing on its face an inscription relating to its discovery and double removal.

This grand flight of steps, the broad thoroughfare for a couple of hours before sunset every day for foreigners of every description from the Piazza di Spagna to the daily promenade on the Pincio, has been selected by a celebrated character among the Roman beggars, among whom it is said he reigns a sort of emperor, and regulates the different beats of their community, as his own special territory, to the exclusion of all the rest. And he levies his contributions accordingly with such assiduity, and at the same time with such good humour, even in spite of refusals, no matter if often repeated, and even accompanied by hard words into the bargain, that however disposed one may be at first to resist the annoyance, one is absolutely obliged in spite of one's self at last to yield to his importunity and compound by paying a small sum of money as a gratuity for the season. Nature has endowed this extraordinary person, with whom every visitor on his arrival in Rome becomes immediately familiar, with an inexhaustible flow of animal spirits, an exceedingly pleasing expression of countenance, a complexion denoting exuberant health and vigour, teeth the finest that can be imagined, and a body, so far as relates to the throat, shoulders, chest, and back, formed on an Herculean model. But below the hips she has curtailed his due proportions, and sent him forth into the world, so far as regards the lower limbs, a cripple from his birth, with legs and thighs withered to the size of the skeleton, and bent completely underneath like the small claws of a lobster. His age is about forty, and, overcoming by natural vivacity this awful disadvantage, he contrives by the strength of his arms alone to move about from place to place with such uncommon agility, seated in a wooden platter, by help of two flat pieces of wood attached to his hands like a horse-brush, by a piece of girthing, that no one whom he thinks proper to mark as his prey can possibly escape him. Like Jupiter on his throne, stationed on a commanding eminence at the summit, in the centre of an extensive platform, thoroughly at ease himself, he marks with eagle eye his victims as they ascend the steps slowly and heavily towards him, and thus clattering across from side to side as occasion may require, waylays, confronts, and pounces on every in-

dividual stranger who sets foot on his territory. His claims moreover of black mail are backed by a magnificent brass badge depending from his collar, such as all privileged Roman beggars are provided with, as if it were an honorary distinction, by the Papal government, whose policy, certainly in this instance, seems to encourage mendicity. For the last twenty years he has frequented his present position on the Monte Pincio every day at the hours of the promenade during the season, and at other times takes up a station opposite the church of S. Agostino and other suitable places, performing the locomotive portion of his day's work mounted on a donkey, which he contrives to mount and dismount without assistance in spite of his deformity; to which operation the patient creature, which invariably remains tied to the wall by its halter, during the long intervals, submits with extreme docility. Once that I had an opportunity of seeing him perform the feat of dismounting he did it very cleverly, first resting his stomach on the donkey's neck, which he embraced with both his arms, and then rolling down upon the ground on his back under its fore feet without further ceremony. He is married, and, as it is said, to a good-looking young woman, by whom he has two fine-looking healthy boys, who attend him on his post occasionally, and whose lower limbs, in addition to the perfect resemblance of their faces to their progenitor, inherit precisely his deformity.

The Roman beggars, even under the dominion of an arbitrary government, are the most independent race of people that can be imagined; for such is the comprehensive scheme of public charity practised by the monastic establishments, such as the convent of Aracœli and others, that they are perfectly secured from absolute starvation, while their wants are diminished and their spirits exhilarated by the lovely climate. Neither is the profession of soliciting alms looked upon, as in some other countries, as a state of moral degradation, but, on the contrary, suffered to proceed as it does at present, is of considerable advantage to the whole community, the amount of the harvest which these people reap from the yearly influx to Rome of foreigners being in fact just so much saved to the public. And as a proof of the reliance on the aid of visitors in this particular, it may be stated that by those who arrive in Rome early in the month of

October hardly a single beggar is encountered in the streets from one end of the city to the other, though afterwards at the end of the month, when the carriages begin to roll along the Corso, attracted as it were by the sound of the carriage wheels, they emerge from their holes simultaneously, like worms in a pattering shower of rain upon a grass plot. On such occasions, at the commencement of a fresh campaign, a visitor who has resided in Rome before is invariably recognised and accosted as an old acquaintance, in terms that betray not the slightest consciousness of inferiority, by the lame beggar, whom I remember to have observed one day, on his perceiving for the first time a newly arrived Englishman walk up the steps from the Piazza, lift up his arms and exclaim with a joyous countenance, just as if he had met a near relative, "Caro Signor!" "e ritornato?" "e stato in Ingilterra?" "va bene sua Eccellenza?" "Bene, benissimo," replied the other, "e voi? ha fatto anche voi sua villegiatura?". The last allusion to his private affairs was responded to by a hearty fit of laughter, that as I proceeded onward towards the promenade, appeared to illuminate the sightless orbs of two blind members of the profession, who, as they stood rattling their money-boxes on the gravel walk a hundred yards distant, had heard the conversation.

The clock of the church of S. Trinità de' Monti, as I have elsewhere stated, is the clock by which the English foreigners regulate the time of their church service and other engagements, for the manner of dividing the hours of the day and regulating the clocks in Rome generally is the most intricate and difficult to be comprehended by a foreigner that can be imagined; although an alteration has for a long time been contemplated, and even partially put in practice in the French churches and convents in the city since the French dynasty. The change, however, such as is now about to be carried into effect under the auspices of Pius IX., has never yet been completely made, in consequence of the exceedingly numerous alterations that would be required in the Roman almanac with reference to the stated periods of the saints' days and festivals. The old system, moreover, such as it is, though as regards the visitors, ninety-nine out of the hundred of those who pass one, two, or three seasons in Rome, find it utterly unintelligible,

has become by long-continued practice perfectly well understood by the Romans themselves, notwithstanding its complexity.

The day, according to the Italian method of computing time, commences at the Ave Maria, and comprises twenty-four successive hours, which arrangement, if the period of the Ave Maria were always the same, would be simple enough, but, on the contrary, the Ave Maria depending on the setting of the sun, is noted precisely thirty minutes after he sinks behind the sensible horizon on the Monte Mario, which corresponds with the time when he leaves the earth's horizon, as nearly as may be. So that every day there necessarily appears a difference between the time shown by a watch, and the time appointed by the authorities. In order to obviate the necessity of altering the clocks and watches every day, conformably with the varying period of sunset, the differences are allowed to accumulate till they amount to a full quarter of an hour, and are then corrected simultaneously for the benefit of the whole community, according to the calculations of the superintendents of the observatory in the Collegio Romano, by a notification in the Roman almanac, or Diario Romano. It is therefore indispensable, in order to avoid the chance of being thrown out a whole quarter of an hour, to keep an eye upon the almanac, and even then one is subjected to a considerable mystification by the form of the announcement; for the Diario Romano, instead of simply stating the time of Ave Maria or sunset, whence nothing would be easier for all parties than to alter their clocks and watches accordingly, gives the number of hours intervening between the Ave Maria of the day in question and the noon of the day succeeding. The following, for instance, are the entries of the periods of noon appointed by the Government for the year 1842, extracted from the Diario Romano of the same year:—

January	13th	18¾	April	17th	17
February	1st	18½	,,	21st	16¾
,,	16th	18¼	May	1st	16½
,,	24th	18	,,	16th	16¼
March	6th	17¾	June	1st	16
,,	16th	17½	July	13th	16¼
,,	27th	17¼	August	1st	16½

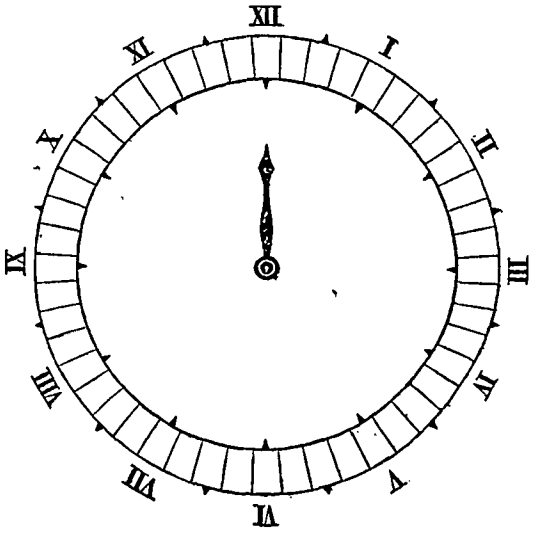
August	16th 16¾	October	11th 18
,,	26th 17	,,	21st 18¼
September	6th 17¼	November	1st 18½
,,	17th 17½	,,	16th 18¾
,,	28th 17¾	December	1st 19

The difficulty therefore of assimilating Italian time with French time may be easily imagined, it being understood that French time is the same as English time, with the exception of being, not as with us, mean time, but solar. To obviate, however, the inconvenience which would occur from the difference between the French and Italian clocks between the periods of alteration, the Roman watchmakers are provided with a printed table showing the time of noon every day in the year, calculated according to the latitude and the obliquity of the ecliptic. A copy of this table, for the information of those who may be interested in the subject, will be found, marked D, in the Appendix to this volume.

Another difficulty arises relative to the striking of the clocks, for all that strike at all, strike—not the twenty-four hours successively, but a series of six hours four times repeated; so that some consideration is necessary as to what series the hour struck belongs to. And the quarters one, two, three, or four, are always struck each quarter by a single tap of the hammer before the hour, and the difference between the small bell that strikes the quarter and the great bell that strikes the hour is not always distinguishable.

Again, with regard to reading the hour on the faces of the Italian clocks, it is impossible to do so with precision; for not only is there no such thing to be seen as a minute-hand all over the city, but by far the greater proportion of clocks are provided with only six characters on the hour circle, placed at two hours' interval in such a manner that VI. occupies the place of XII., III. the place of VI., and so for the remainder. Even the one of the two dial-plates of the new transparent clock of the Post Office, regulated to French time, not only performs its work single-handed like the rest, but its graduation is unnecessarily complicated into the bargain: for there are two concentric circles, on the outer of which the hours are marked in Roman numerals in the usual manner; and the half hours are also distinguished by points marked on the outer

circle: but the hours are distinguished by points marked on the inner circle, and the quarters by lines which divide the space between both circles into forty-eight divisions, which divisions, it is to be particularly remarked, do not coincide with the points that distinguish the hours, as they ought to do, but are bisected by the latter, as will be seen by the following diagram:—



The road leading from the Obelisk to the Promenade, cut on the side of the hill, and planted with young trees, was considerably improved by Pius VII., and previously by the French government during their occupation of the city; and affords all the way a beautiful extensive view, over the roofs of the houses and the domes of churches, of S. Peter and the Monte Mario. On the right-hand side, a short distance from the Obelisk, is the Villa Medici.

The Palace belonging to the Villa Medici, now universally known by the title of "Academia di Francia," was built in the year 1550 by Cardinal Montepulciano, after the designs of the architect Annibale Lippi, with the exception, however, of the façade, which is attributed to Michel Angelo. The house and grounds afterwards became the property of Cardinal Alessandro de Medici, elected Pope under the name of Leo XI., by whom the extent of the latter, now near a

mile in circuit, was enlarged considerably. Subsequently the estate was purchased by Louis XIV., who established there the academy of the Belle Arti, maintained at present under a principal director for the education of sixteen French students selected from those who have previously been rewarded with prizes for their works at Paris. The palace is most eligibly placed both with regard to its elevated site and its centrical position, and though a very short distance from the steps leading to the Piazza di Spagna, whither a carriage road descends within the intermediate space, has the advantage of seclusion, and at the same time of a splendid view of all Rome in the foreground. The gardens in the rear are bounded on the eastern side by the walls of the city, which being only breast high on the inside, a fine prospect is obtained here also, over the villas Ludovisi and Borghese, of the Tivoli mountains. Here, as it were, in rural retirement, are flower parterres, broad gravel walks, and large trees that afford shade and shelter, while through an iron gate at the southern extremity, the gay concourse of promenaders on the Pincio appear occasionally, and the open Campagna in the distance.

The apartments of the palace are appropriated to the private use of the students of the academy, and their studios, with the exception of two principal rooms on the ground floor, containing a numerous collection of plaster casts taken from the public monuments and the chefs-d'œuvre of statues and bass-reliefs in the Capitol and the Vatican. One room is appropriated to the statues exclusively, and the other to the bass-reliefs, including portions of ancient friezes, fluted shafts, and capitals of columns, &c., all which objects are open to the admittance of the public for a few days in the spring, when the works of the students in painting and sculpture are exhibited previous to removal.

Proceeding a little farther beyond the Academia di Francia, the road passes under a modern arch, close to a guard-house. The high bank on the right-hand side, a portion of which was scarped in making the present road, is the precise spot referred to in the first chapter, with relation to the geological description of the strata exhibited by the cutting.

After passing through the arch, we arrive immediately upon

the tract of ornamental ground converted to the purpose of a public promenade, and called *par excellence* the "*Monte Pincio*," the same spot which, being in former times the commencement of a series of enclosures that encompassed the city like a belt within the walls along the Quirinale, the Viminale, the Esquiline, and the Cœlian, was also applied to a similar purpose of recreation by the ancient Romans under the name of the "*Collis Hortulorum.*" The area of the promenade, which is supposed to include the site of the house of the senator Pincius, whose name is given to the locality, may be described as an irregular quadrangle, of which the southern and shortest side is bounded by the gardens of the Villa Medici, through the iron gates of which a view is had from both sides reciprocally—the eastern and northern sides by the walls of the city, comprehending the angle included by the Muro Torto, the supposed burial-place of Nero, whence, as the wall is no more than breast-high on the side towards the garden, a splendid distant view is had of the mountains and the Campagna; and the western side towards the city, the longest side of all, by precipitous banks which, jutting boldly forward, overhang the Piazza del Popolo. The projecting ground that commands a perfect view of all Rome and S. Peter's, being surrounded on three sides of a square by a low wall like a battlement, forms a beautiful terrace.

Near the south-western angle of the enclosure is planted an Egyptian obelisk, supposed to have been brought to Rome by the Emperor Aurelian, and erected in the "Horti Variani," or the ancient gardens on the Esquiline previously constructed by Elagabalus, on which spot it was discovered and brought hither in the year 1822 by Pius VII. The shaft is of red granite, and, though small in size, covered with hieroglyphics, and upon the pedestal is a Latin inscription of Pius VII. relating to its history.

The public carriage drive encompasses four sides of an oblong piece of ground planted with young trees, furnished with parterres and fountains, and containing, for the use of pedestrians, gravel walks all round, and one broad gravel walk passing longitudinally through the middle. Notwithstanding, however, the advantages of the promenade and gardens, the walks, flowers, trees, fountains, and particularly the commo-

dious benches for the weary or idle, the spot is deserted to such a degree during the morning, that one may frequently pass a long time there without meeting a single individual; but no sooner do the slanting beams of the sun indicate the usual fashionable hour of rendezvous than the company begin to arrive by all the different approaches, some in carriages crawling slowly up the hill from the Via Sistina or from the Piazza del Popolo, others on horseback, or pedestrians by the several zigzag footpaths that lead up the steep sides of the bank from the Piazza del Popolo, or by the grand flight of steps from the Piazza di Spagna, commonly called the "Scalinata." But all arrive, either singly or in groups, so simultaneously, that as the space, especially in seasons when Rome is crowded with distinguished visitors, is rather limited, the same spot, which only a few minutes before was immersed in silence and solitude, changes as it were with the rapidity of a scene in a pantomime to an animated panorama. And as the people have no more time than sufficient for the purpose at their disposal, and consequently set about the business to be performed without a moment's delay—for the Romans especially have a lively dread of exposure to the air even a moment after sunset—the scene is rendered not a little ludicrous by the miniature representation of the Ring in Hyde Park enacted in very limited compass. An entire revolution of the carriage-drive is performed in the short period of three minutes as near as may be, and the perpetual recurrence time after time of the same physiognomies and the same carriages trotting round and round for two successive hours, necessarily reminds one of the proceedings of a country fair, and children whirling in a roundabout. Such, in fact, is the number of the vehicles, and such the unremitting continuance of the pastime on a fine day and in a full season, that a coachman, once falling out of the line by chance, has the utmost difficulty to whip in again; and I have observed, not unfrequently, a young lady descend from her carriage, and though anxious to cross the drive to join the pedestrians, compelled to wait several minutes for an opportunity, standing meanwhile with dainty foot and ankle extended ready for a spring, as if watching the precise moment to pop under a skipping-rope. Neither is there any respite or relaxation till all is finished, when, so soon as

the sun's departing disc on the horizon shows the signal for departure, as the approaches for carriages and pedestrians are numerous and commodious, all go at once with a celerity that reminds one of the flight of Cinderella from the ball, or a Vauxhall crowd following the tinkling of the bell from spectacle to spectacle.

Then and there is the time and place to view a Roman sunset, for as the sun sinks behind Monte Mario, and his course proceeds from north to south, and from south to north in the ecliptic, S. Peter's stands in such a position in the foreground, that during a winter's residence the dome is seen under all phases imaginable; sometimes when the blazing orb descends close on one side, sometimes when he descends on the other, and sometimes when, sinking directly behind it, the whole circumference is surrounded as it were by a belt of red-hot iron. At this moment a spectator on the other side of the enclosure sees the rays reflected from the boughs of the young trees as the red beams mingle with the foliage till the whole plantation resembles a golden network, and the passing carriages and human figures appear enveloped in an ethereal mist, such as poets have imagined in their descriptions of the gardens of the Hesperides.

The management of the Pincio Gardens is under the direction of the Papal government, and the labour performed, as is the case all over Rome, under similar circumstances, for the most part by forçati, criminals convicted for homicide or robbery; so that, as it not unfrequently happens, or at any rate occurred in the winter of 1841, during the repair of the city wall near the Muro Torto, forty or fifty of these unfortunate men were seen marching two and two, dressed in their prison dresses, striped black and brown, with chains rattling on their legs, driven like sheep by the soldiers in charge of the party from one part of the gardens to the other, in the midst of the above lively scene of dissipation. The sight in fact was so common at the time I speak of, that it created no sort of sensation on the part of the visitors, neither did the criminals appear to be in the least conscious of their degraded condition. On the contrary, no other class of the Pope's subjects appear more thoughtless and lively than these galley-

slaves, of whom three or four work together, not unfrequently under the surveillance of a single soldier, both parties evidently on the most easy terms possible with one another, laughing and conversing, and sometimes the convict relaxing from work for several minutes together. Such is the familiar manner in which they are treated by the soldiers, that while a squad were marching from place to place, I have seen a convict step out of the ranks, accost a sentry on duty with whom I presume he was previously acquainted, remain behind some time talking while the rest proceeded, take snuff at parting, and then, attended by a single soldier of the guard, who by the way stood close by while the conversation lasted, overtake the gang in double quick time when the conference ended. The proportion of the guard usually appointed on these occasions is about five or six infantry and one or two mounted dragoons to one hundred convicts, the dragoons before and behind the party, and the infantry on both sides, the latter behaving in the most dégagé manner possible, lounging along lazily rather than marching, with unbuttoned jackets, and muskets with fixed bayonets across their shoulders pointing in all manner of directions.

The portion of the government labour on the Pincio, not performed by the forçati, is allotted to old paupers dependent on public charity, than whom it would be difficult to imagine any description of pensioners more eminently entitled to the distinction of being superannuated, or, whether by reason of their deficiency of physical strength or their naturally idle disposition, more unprofitable to their employers. Twenty or thirty of these patriarchal figures are generally brought to the scene of operations under the surveillance of a suitable superintendent, a parish functionary, chosen, as it would appear, on account of his apathetic temperament, and who may be seen accordingly, a few paces removed from his gang, standing stock still the whole of the livelong day, wrapped up to the nose in a heavy blue cloak, and stupified by the fumes of tobacco.

On one occasion, when two of such a party were employed to assist bricklayers in making mortar, I took the pains to observe particularly one old man who worked with

a wheelbarrow between a heap of pozzolana and a heap of lime, precisely twelve yards distant, where his comrade was stationed.

The pozzolana, which by the way is used universally in Rome in lieu of sand for mortar, is a most superior material for that purpose; in its nature volcanic sand, containing a small quantity of lime and about twenty per cent. of iron. The colour is sometimes white, such as the ashes that destroyed Pompeii; but in the present instance, in Rome and the vicinity, a fine rich purple, composed of coarse gritty particles.

The process performed by the old man in question as he went backwards and forwards between the two heaps above mentioned, during the period of as many as a dozen trips while I stopped to look at him, was as nearly as possible as follows. Setting to work invariably in the same manner every time on arriving with his wheelbarrow at the heap of pozzolana, and moving his arms very slowly and rheumatically, he laid six shovels full precisely—not large ones, but neither more nor less than six shovels full—into his wheelbarrow, and even then took some little time to think, before he could prevail upon himself to overcome the *vis inertiæ*, and start towards his comrade at the lime heap. Neither did he ever once, notwithstanding the distance he had to go was only twelve yards and back again, perform the double course without some one or other pretext for stopping on the way. Either the long ragged brown cloth cloak that he worked in falling about his knees and between his legs must be re-adjusted, and to do that he must necessarily stop and set down his wheelbarrow; or, making believe to perspire from over exertion, he would stop to wipe his forehead with a rag of a handkerchief which he kept in his hat; and the handkerchief required some time to coil up again and replace in the hat when the wiping was over; and once hat and handkerchief both fell to the ground together, and the operation had to be repeated. Or he would fall in with a friend among the bystanders, and stand still talking with him for full five minutes together; or finally, when he could hit upon no other legitimate excuse, he would stop and stretch his limbs, and yawn; and after taking a pinch of snuff, cross himself, with a melancholy air, and an aspiration to the Madonna, as if he were

the very hardest-worked man in all Christendom. All which time the superintendent in the heavy cloak paid no attention at all to what was going forward among his people, but smoked on steadily.

The fellow, it must be confessed, worked under some disadvantage; for of all the implements that ever came under my observation, the Pope's wheelbarrows are the most inconvenient to use of any; though it may be observed, generally, with regard to wheelbarrows in most parts of the world, that notwithstanding the vehicle is the most simple and commonly used of all others, there is none to which less attention has been paid by mankind in the way of improvement. It is, in fact, only of late years in England that we have adopted the plan of disposing of the load before and behind the wheel so as to rest in equilibrium; and even now, in Germany, our ancient practice of throwing the entire weight on the shoulders of the bearer is obstinately adhered to. However, the Pope's wheelbarrows are in size almost as small as a child's plaything; and consequently the position, while being wheeled, almost perpendicular, so as to confine in a considerable degree the action of the bearer, who can hardly avoid knocking his knees against the bottom. For such a machine, therefore, six shovels-full of pozzolana are really a fair cargo, though, notwithstanding its small size, it is made of extraordinarily thick timber, and the sides—intended, I know not for what reason, to be taken asunder at pleasure—are joined to cross-pieces by projecting pegs as thick as one's finger. The creaking wooden wheel, moreover, is solid, and revolves with its axle.

No wonder, therefore, that these aged rickety people, compelled to work with such wheelbarrows, are prone to relaxation; and in fact I have observed them employed under other circumstances display more energy, especially in a gang of ten or a dozen, each armed with a light fan-shaped broom, sweeping the streets in dry weather, and advancing boldly in a diagonal line as if every one, like the fly on the chariot-wheel in Æsop's fables, were proud of his prowess. Such an alarming cloud of dust have I sometimes seen raised among them, that I have gone considerably out of my way in consequence.

The Propaganda, bounding the southern side of the Piazza di Spagna—the celebrated establishment compared by the

Abbé Raynal to a sword, of which the handle remains in Rome, and the point reaches everywhere—was originated about the year 1622, by Gregory XV., for the education of young men, natives of all the countries in the world, to be afterwards dispatched as missionaries for the purpose of propagating the Roman Catholic faith, each in his own native language, all over the globe. After the death of Gregory XV. the building was completed by Urban VIII., under whose auspices the architects Bernini and Borromini were employed successively. At this period the objects of the institution were assisted by the most powerful printing presses in Europe, celebrated particularly for the types in Greek, and a great variety of Asiatic languages, the latter of which were conveyed to Egypt in the year 1798, and the remainder broken up and destroyed by Massena. At present the printers and engravers of the Papal government have their residence in a street hard by, called the Via di Stamperia, where all manner of ecclesiastical prints are struck, and all the principal documents of the State printed, and may be procured, the Pope's bulls included, by any indifferent purchaser.

As regards the exterior appearance, there are two principal entrances, over one of which, in the Piazza di Spagna, is inscribed in large characters upon the entablature, *Collegio de Propagandâ fide*, though otherwise there is so little remarkable or attractive about the building in this quarter, that one might pass it without observation. The other entrance is in the Via di Propaganda, facing westward. The portal is built in Borromini's capricious style of architecture, after the Egyptian model, with flanking columns that decrease from the bottom to the top in an over proportion. The ground plan is an irregular quadrangle, of which the south-eastern angle is acute, and the south-western obtuse, and the eastern and western sides are bounded respectively by the streets Via di due Marcelli and Via della Propaganda. The appearance of the Propaganda is rendered still less striking in consequence of being built, as is frequently the case in Rome in the instance of large edifices, above a range of shops which actually compose the lower story, and form a sub-structure. The upper portion, however, though thus blended indiscriminately with other buildings of an inferior order, projects considerably, and every shop

is identified with Urban VIII. as the founder, by the figure of an enormous bee of travertino sculptured on the architrave, in relation to the armorial bearings of the Barberini family.

An interesting exhibition takes place annually at the Propaganda during the octave of the Epiphany, which may be called a Polyglottic festival; on which occasion the scheme of the institution is set forth before the public in the most striking manner possible, and the scholars are made to pronounce, each in his own native tongue, short speeches, dialogues, or songs, of which the extraordinary variety will be best understood by the following list of languages, which I copied from a programme, printed by authority, of an exhibition in the year 1842, which I myself witnessed — namely, Hebrew, Syriac, Samaritan, Ancient Chaldæan, Modern Chaldæan, Italian, Arabic, Maltese, Turkish, Ancient Armenian, Modern Armenian, Persian, Lingua dei Sabei, Pegu, Latin, Kurdi, Ancient Greek, Modern Greek, Celtic, Irish, Illyrian, Bulgarian, Polish, German, Dutch, English, Spanish, Catalonian, Portuguese, French, Albanese, Georgian, Lingua Anhared, Coptic, Ethiopian, Californian, Modern Canton, Ancient Canton, and Sciansi Chinese; and in addition to the above, amounting to thirty-nine in number, which were all exemplified by the various scholars on the occasion referred to, there was one more, probably Russ, which I have omitted accidentally, making forty languages altogether.

The hour of commencement was half-past two, and the apartment chosen for the purpose, one of the largest on the ground-floor of the building, was furnished with a raised platform in front to serve as a stage for the performers. There were also several rows of benches for spectators on each side, leaving in the middle a broad alley for standing-room, and the purpose of ingress and egress. All which space and places, with the exception of a few benches next the stage, "*posti distinti*" for the Cardinals exclusively, were occupied full half an hour before the time appointed. None of these venerable personages, however, made their appearance until the full period had expired, and then arrived eight or ten together in a body, preceded by a numerous group of young priests stoutly elbowing the way before them, and greeted by a general clapping of hands and plaudits. The lively contrast of the

scarlet hats, cloaks, and undergarments of the cardinals with the black garments of the majority of the assembly was particularly striking; and indeed there is always an air of dignity in their appearance, and particularly in private society, when in their half-dress habiliments, consisting of a court-suit of black, the seams edged with red, a red skull-cap, red stockings, a black shovel-hat with red fringe or "*fiocchi*," and a massive gold chain suspended from the shoulders. On the present occasion the dress was scarlet altogether, and the fine old gentlemen in a costume well adapted to their silver locks, and about to witness an exhibition no less congenial to their fancy, looked themselves smiling and happy, acknowledging their acquaintances among the priests as they passed along, and shaking hands with a great many very cordially.

The arrival of the Cardinals being the signal for the beginning of the proceedings, they were no sooner fairly seated and the red hats disposed of, than a young Illyrian, appointed to speak the prologue, who was standing near the stage among the spectators, scrambled upon the platform, and commenced without a moment's delay an address in Latin, which lasted about five minutes. And so soon as he had finished he got down as he got up, and was succeeded by another youth, who clambered up as he did, without ceremony, and spoke in Hebrew. And so on of all the rest, who spoke speeches, or dialogues, or sung songs successively, each performance lasting five minutes on an average one with another; and each succeeding speaker, in order that no time might be lost, seated on the benches with the Cardinals, rushing, the moment it came to his turn, to the platform, just as a French member of the Chamber of Deputies launches himself, as it is called, or rather used to be called, very emphatically, into the tribune. The performance, altogether quite the reverse of what I had anticipated, instead of being dull and tedious in consequence of a want of acquaintance with the languages spoken, was, on the contrary, in the highest degree amusing, not only from the variety of costume in which the natives of all the different countries were correctly dressed for the occasion, but from the characteristic differences of each in manner and intonation. The natural impulses, however, that predominated more or less over all were the same universally, both as to diffidence

in appearing before the public, and undisguised satisfaction when the speech was over in getting down from the platform; which feat, under present circumstances, not being performed without some activity, was frequently executed in such an eager hurry, and so abruptly, as to excite general laughter. Among the many performers during an exhibition that lasted altogether about two hours and a half, those who the most interested me were, in the first place, a Californian, of nineteen or twenty, of a deep copper complexion, who sang a song after the manner of his own country, accompanied by an instrument made of a hollow stick with a bead in it, which being shaken with extraordinary rapidity, produced a sound like a castanet. Then three young Chinese enacted a scene in a play, their hair plaited in long pig-tails, reaching below the middle; and two natives of Pegu, in complexion two shades darker than the Californian, sang a duet, accompanied by an instrument in the form of a tabor—nothing more, however, than a circular solid piece of wood, played upon by a drumstick. Their tone of voice was particularly dismal, and the melody nothing more than a series of double intonations, such as beginners, in learning to shake, are made to practise. Another duet was sung by two Sciansi Chinese, in a tone drawling and sonorous, that bore no small resemblance to the song of an English countryman in an alehouse. Afterwards a young Georgian delivered a few stanzas of native poetry, with a disagreeable nasal twang and monotonous accent, a series of long and short syllables, in a sort of trochaic metre. But the speech which appeared to me the most characteristic of all was delivered by an Arab, in a series of quintuple monotonous syllables, three short and two long ones, delivered with great rapidity, and with an extraordinarily heavy, apathetic expression of countenance. The conclusion was an address spoken by a pure African negro, regularly ordained to priest's orders, and in his own person, dressed in his canonicals on the present occasion, the most simple eulogy on the establishment that could be devised. When the African had finished, a little Pegu boy twelve years old spoke an epilogue, and all was over.

The Via Condotti, leading from the Piazza di Spagna to the Corso, derives its title from one of the principal ancient water-

courses, a branch of the Aqua Virginis, which passes along the northern side of the street underneath the houses. It contains several ornamental shops of beads and pietre dure, marble sculptors, goldsmiths, and jewellers; and on the left-hand or southern side, near the Piazza, a Trattoria, or dining-house, that has the credit of being the best provided with comestibles of any in the city, managed, it is said, under the direction of the proprietor of the adjoining palazzo, the Marquis Lepre, whose father having made a fortune in the business was exalted to the marquisate. The frontage of the building, though not equal to that of the Marquis's palazzo next door, is very considerable, with three long even rows of windows, and distinguished above the portal by the sign of a hare, of which the fore-legs, by the way, are as long as the hind ones. Among the trifling inconveniences experienced by persons who dine at this justly celebrated establishment, it must be stated that no sooner has one entered from the street by a swing glass door than one finds oneself within an extremely narrow space at the foot of the staircase, in the company of three or four beggars, who make it a practice to enter at discretion without asking leave of anybody, while the din and bustle of the waiters bawling aloud the bills of fare to the cook in the kitchen add no little to the confusion of the narrow thoroughfare, and the staircase of dark-coloured volcanic peperino, composed of steep shallow steps, covered with saw-dust, looks by no means inviting. The staircase, however, being ascended, or more correctly speaking, to borrow a French phrase, being mounted, one finds oneself at once in one of the numerous dining-rooms, which, comprising three entire stories altogether, are frequented more or less at all hours of the day. The company consists for the most part of young artists, not only Roman, but from every country in Europe, French, German, Russian, Spanish, and English, several of whom remain in Rome all the year round in spite of fever or malaria, being furnished with the means of residence for the sake of professional study either by their private friends or by public institutions. The cosmopolite may therefore have an opportunity of contemplating a scene congenial to his fancy, not only by hearing, amidst the din and clatter of the plates, knives, and forks, most of the European lan-

guages spoken all together, but by observing the characteristic diversity among the natives of each country, the peculiarly capricious trimming of the beard of every individual with artistical vanity in imitation of some favourite prototype, whether of King Lear, Vandyke, Marcus Aurelius, or a Hebrew rabbi, and a concourse of persons altogether the most extraordinary looking that can possibly be imagined.

Separate tables are provided exclusively for the artists, regular customers, who associate in groups with their countrymen, and other tables for chance-customers and visitors, including many of the *bourgeoisie*, who prefer frequently a dinner at the trattoria to their own family circle. The manners of the company, probably as numerous as of any other such house on the Continent, are certainly somewhat free and easy, for hats are worn while dining almost continually, which practice, as the doors and windows are open according to the custom of the country, is the more excusable; but coats are thrown off in hot weather, it would appear at discretion, and I have seen shirt sleeves tucked above the elbow also. Smoking, however, in the dining-rooms is absolutely "*proibito*," though the regulation is somewhat infringed upon by the indulgence granted to every individual of a few long strong puffs at his departure, to light his cigar from the flame of a brass triple lamp of the primitive form of the ancient Romans, suspended from the ceiling.

Although dinners are served to the customers at all hours of the day, the operation of cooking is performed only at the two periods of noon and Ave Maria; so that those persons who happen to call in the interval must be content to dine on dishes kept hot, or reheated for the occasion. Passing over, however, all manner of invidious remarks on this subject as well as on the equipment of the table, as concerning more especially those who live to eat, than the great multitude of visitors who, finding themselves in Rome, in a foreign land, have occasion to eat to live, I will endeavour to enumerate a few of the various dishes that are to be had, the most likely to suit the palate, agree with the constitution, and prove congenial to the taste of those English persons who like myself prefer the homely wholesome fare of their own country.

Among an abundant variety of soups in the first place is "*purée di piselli*," very like English peas soup, and an excellently comfortable dish in cold weather. Next, good, plain chicken broth, served up with half a fowl, than which nothing can be better. Also onion soup, consisting of plain beef broth with eight or ten onions the size of billiard balls, belonging to each portion.

The fish of the Mediterranean are perhaps hardly entitled to a position more distinguished than a middle class between fresh-water fish and fish of the ocean, with the exception of a few sorts which are on the contrary as good in Rome as in any part of Europe; neither, at any rate, in consequence of the great demand on fast days, do fish of the best description in the market find their way generally speaking to the trattoria. The sorts, however, to be depended on as good of their kind are in the first place the "*merluzzo*" or haddock, varying from small to very large, firm and of excellent flavour. The large are served up boiled, and the small fried with the tail in the mouth as elsewhere. Soles, large and small, are excellent; sardinias and anchovies good also, as is a delicate, small description of smelt called "*argentino*." John Dory too, of first-rate quality, appears occasionally. Oysters, with long, very rough shells, but rather coarse in quality, are abundant. A large prickly lobster without claws, called *ragusta*, is very common, and another very small and delicate sort, such as I have met with very fine and in great abundance at Ancona, with a very smooth shell, which, when boiled, is light-pink colour, appears occasionally. Salt cod-fish is abundant, and served up with egg-sauce as in England. Eels, taken in great quantities in the Tiber, are of good quality. The cuttle-fish, called "*calamaro*" or "*calamaretto*," though never eaten in England, is a good dish notwithstanding, the flavour something between a scallop and a lobster. A small portion only is eaten, chiefly the long legs or creepers with which it adheres to the rocks.

With regard to butchers' meat, beef in the first place, though not first-rate, is not to be found fault with, and a beefsteak especially is served up very well indeed, in a hot, shining pewter plate, done to a turn, and full of gravy. Slices from the roasted sirloin may also be had at all times, though the

quality necessarily very much depends on the cooking regulations above referred to. Bouilli beef is also very good and constantly called for, not boiled to rags as commonly, like soup meat, but on the contrary served up underdone and juicy, accompanied very frequently with cucumbers, sliced, with pepper and vinegar. Of veal the roasted loin is an every-day dish, though subject to the same contingencies as the beef with regard to quality; a veal cutlet, however, either plain or *à la Maintenon*, may invariably be depended on. Mutton, notwithstanding the mountainous nature of the country, favourable one would think to the quality, is on the contrary very inferior. Pork is excellent, as might be expected from the fine breed of Roman pig, fed with acorns and chesnuts; an excellent pork-steak is accordingly always to be had at the trattoria.

Of the four-footed game and other animals brought to table, the wild boar ranks first and foremost, whether served up in chops or steaks or stewed in large junks with a sauce half-sweet, half-sour, composed of prunes, cherries, or cranberries, with a due proportion of sugar and vinegar, called "agro dolce." In the latter case the animal's thick skin, always served up with the meat, and of the consistence of the flap of a saddle, becomes by dint of stewing masticable. The meat, plain dressed, is perhaps rather more dry than common pork, which it very much resembles. The roebuck or "*capriolo*" is plentiful, and the loin perhaps the best dish brought to the trattoria, served up most commonly roasted and larded with bacon, called the "*sella piccata*." The flesh is without fat invariably, but tender, juicy, and of a high venison flavour. Unfortunately, they have no currant jelly, though jelly of apples and other fruits may be had as a substitute. Hares are abundant, the breed, I think, larger and more fleshy, the legs especially, than ours in England; a single leg roasted and larded with bacon makes a portion. The porcupine, brought to table occasionally, ugly as he looks when alive, is considered a dainty. The flesh of the loin, which, with a portion of the ribs, is served up roasted and larded with bacon, is tender, and owing to the smallness of the bones of the animal abundant, but dry and without flavour. As for the skin of the sides, it is a tough and leathery flap, as may

well be imagined, calculated to sustain and give action to the quills of the animal.

Though the Roman poultry in their natural state are very fine, those brought to the trattoria are served up without any previous fattening. The turkeys, however, in the first place, which are large and abundant, are sometimes fat notwithstanding; but the fat is invariably soft and yellow, and the flesh, whether there be fat or not, yellow also. The best portion, a large slice of the breast, called "*filletto de gallinacio*," is served up fried, either larded with bacon, or with spinach, or with truffles, according to fancy. The "*filletto*" is not only the best portion of the bird, but the customer has also the advantage of knowing beforehand what he is to be served with, as the portions are allotted on a principle of justice rather to be termed heavy-handed than even-handed, and the dismembering performed with a large cleaver, by which every bone in the carcase is splintered, and legs, wings, and joints jumbled all together.

Fowls, of which the breed is fine and large, are liable to the same objection as the turkeys, as regards the feeding, and the flesh for the most part yellow. Half a fowl, split right through the backbone longitudinally with a single blow of the cleaver, makes one portion. Geese are good and plentiful, and ducks also. Wild and tame are served up indiscriminately with stuffing of sage and onion, mixed with a large addition of mashed bread and chesnuts. Teal, widgeon, and various other aquatic birds, including sea-gulls, &c., are stuffed after the same fashion, and geese, like turkeys, chopped by the cleaver into mammocks. The pigeons are the finest in the world, tender, juicy, and as big as a wood-pigeon, or rather as big as the pigeon we call a runt, which it the most resembles in the length of the body and the highly burnished plumage. The splendid climate, the brilliant fountains, the multitude of ivy-clad ruins, and the description of buildings in Rome generally, combine to improve the breed of pigeons wonderfully, by affording them a state of natural freedom peculiarly suited to their habits and inclination, either in the cool sequestered clefts and fissures of the ancient palace of the Cæsars and the Basilica of Constantine, or congregated together in open day on the sunny side of the domes of the churches, and slaking

their thirst at will at the streams of Paolina or Trevi. The common brown partridge is plentiful in winter, but not of good quality; served up generally *au chou*, otherwise badly roasted. Quails appear occasionally, always fat and good. The golden plover and the common green plover, peewit, or lapwing, are supplied regularly, and always good. Woodcocks and snipes are to be had continually in the autumn and winter, but deriving their food principally from the sea-shore and marshes the flesh is invariably rank and fishy. All sorts of small birds are continually provided, sparrows, chaffinches, green linnets, and robin-redbreasts, also blackbirds, thrushes, and fieldfares; of the former three go to a portion, and one of the latter, all roasted, too much done most frequently, with a thin slice of bacon on the breast. The lark, belonging to the category of the smaller birds, three to a portion, is a little larger than an English lark, and invariably in prime condition.

Vegetables of every description are very good and plentiful. Potatoes, not, I believe, introduced in the country previous to the time of Napoleon, though now abundant, are served up plain, boiled and mashed, as elsewhere, besides being cut in slices thin as the slices of a cucumber and fried. The cauliflower is larger and finer than ours in England; broccoli and sprouts also are of excellent quality, all served up plain boiled, with good melted butter. Artichokes are in profusion during the whole season, the bottoms and the lower leaves served up fried in butter, as are the tender inner leaves also: the latter, however, previously dipped in batter, look like fritters. Green peas, preserved all the winter by the simple process of excluding the air, are good and plentiful. Mushrooms, including what in England we call red-caps and toadstools, and almost the entire cryptogamia genus into the bargain, are continually served at table under the general title of "*fungi*," and without producing, as far as I could learn, any bad effect whatever. I cannot venture, however, on my own personal experience, to say anything in their favour. The lettuce, particularly tender and good, as well as endive and chicory, compose the ordinary salad, of which an extraordinary quantity is dispatched by a native Roman. The bulbous root of a sweet fennel called "*finocchio*," eaten raw like celery, is also a favourite vegetable, each root white and the size of a man's

fist or thereabouts. Truffles are plentiful and served up in different ways as elsewhere, and also in a manner which I never saw practised in any other country, very excellent notwithstanding. The dish, called "tartuffi alla Parmigiano," consists of thin slices of truffle laid on sliced or grated cheese, and toasted both together.

All manner of entremêts belonging to the French cuisine as well as to the Italian are to be had at the trattoria, among others frogs, of which they make most commonly a white fricassee, like chicken, of the hind legs only. The flesh, as far as it goes, is white and excellent, though the bones, on regarding a heap on one's plate, notwithstanding their miniature size, bear an awful resemblance to human. Maccaroni is most commonly dressed in one of two modes, either "*al sugo*," stewed in gravy, or "*al burro*," otherwise "al Napolitano," which means plain boiled and fairly swimming in melted butter. Very large quantities cooked in both the above-mentioned modes are regularly dispatched as an every-day piece of business by the native Romans, in portions that exceed the capability of an unpractised foreigner, who generally contents himself with a half portion. A half portion, however, is sufficient to fill to the brim a very large soup-plate, and is to be had at the price of two and a half baiocchi, or less than three halfpence English money. I have been frequently amused by observing, on the occasion of a whole portion, equal to a tureen full of soup, being served to an experienced Roman, the artistical principle on which, with a view of getting through a great deal of work in a short time, he commences operations. His air and manner, intended to conceal in some degree the appearance of gormandizing by the appliance of a certain peculiarly graceful action of the hands and fingers, may be compared with the dainty style adopted by one of the modern class of our community, called *gents*, in holding a cigar between the thumb and finger of a white kidskin glove as he gently taps it against a coach-wheel for the purpose of knocking off the ashes. The Roman accordingly, with a mass of maccaroni that might serve for the supper of the giant in the history of Jack the Giant Killer, smoking before him, first rests the fore-arms, midway between the wrist and the elbow, gracefully on the edge of the table, but at the same time in such a manner that the hands

and fingers are perfectly free for the purposes of manipulation immediately above the plate, and the head extended till the three essential points of the mouth, the maccaroni, and the ten fingers are brought close together. With these advantages, one end of a pipe a yard long being put into the mouth, an experienced practitioner will sometimes, using the muscular action of the lips alone, by creating a vacuum within such as is commonly expressed by the vernacular term suction, draw in the remainder in an inconceivably short space of time, without further assistance of fork or finger; though according to another mode of all others the most frequently adopted, he loads the fork by a rotatory motion of the wrist with a surprising quantity, indeed regulated only by the capacity of the mouth opened wide to receive it. And thither it goes by a dexterous chuck incontinently, like a truss of hay off a countryman's pitchfork into a hay-loft. Fried eggs and bacon are served up in the most excellent and simple manner possible, bubbling and squeaking fresh off the kitchen fire in a red earthenware pipkin. Another dish, more savoury, though not less plain and rural, is fried calf's liver and onions, called in the bill of fare "*fegato con cipolla*," and sent up, like the eggs and bacon, hot and hissing in the pipkin. It never failed, as I observed invariably, whether owing to the noise of the ebullition or the fragrance of the fumes, to attract the notice of the Englishmen; some of whom, as the waiter passed by, would boldly order a dish of the same sort without further ceremony; and others, engaged, perhaps, in the evening at an ambassador's ball, afraid to venture, would sniff and look at it with longing eyes, watering lips, and the most melancholy expression of disappointment imaginable.

Pastry and confectionary are provided in extraordinary variety, at an inconceivably low rate of charges, including marengue, schantiglie, all manner of creams and custards, common calf's-foot-jelly, apple-jelly, and jelly of many descriptions, with the exception, as before stated, of currant-jelly. Puddings also out of number, including rice-pudding, lemon-pudding, and plum-pudding, the latter invariably soused in ignited rum, and brought flaming to table. Batter-pudding also, very firm and good, cut into cubic junks a little bigger than a die, is served up with a sauce of cinnamon, grated

Parmesan cheese and melted butter, and called in the bill of fare "*nocchi*;" whence a curious alliteration appears in three dishes peculiar to the country above mentioned—finocchio, in the plural finocchi, ranocchi, and nocchi.

The Roman wines, like the wines along the whole coast of the Mediterranean from Marseilles to Naples, with few exceptions, are inferior, and combine more or less different proportions of sweet and sour. The best sort, perhaps, the *Orvietto*, hardly resembling wine at all, but more like sweet cider, is served at 13 baiocchi, or 6½*d.* the Florence flask. The flask is secured instead of a cork by a piece of oiled cotton, which by a sudden jerk of the wrist is thrown out upon the pavement. Liqueurs, including curaçoa, maraschino, &c., comprehended under the general term of *Rosolio*, are provided for the most part at 2½ baiocchi, or little more than five farthings the "*petit-verre*."

With regard to prices, however, with reference to the various liquors and comestibles above cited, it will be sufficient to observe in general terms that a very good and sufficient dinner may be had, including fish, fowl, roast meat, pastry, and half a flask of Orvietto, for two shillings or half-a-crown English money.

The manner of conducting the business of this great establishment, where three stories exclusive of the ground-floor are continually occupied, and not unfrequently from one hundred to two hundred people dining in the house together, is rather curious; for, no matter how great the throng of customers, there is no bar-man, bar-woman, or any appearance whatever of a superintending authority. To each large room, however, or to every two or three small rooms, there is a head-waiter, who receives orders from the customers, which he delivers below, orally, to the clerk or clerks of the kitchen, receives dishes from the cooks accordingly, and is finally accountable at the end of every day for the amount of dishes furnished. A stranger, therefore, not acquainted with the ways of the house, is inclined to imagine himself treated with intentional incivility by the under-waiters, none of whom to a man pay the slightest attention to the orders he gives for dinner, not being, in fact, authorised to interfere in the affairs of the kitchen in the absence of their superior. Their duties are con-

fined to supplying the tables with knives, forks, spoons, napkins, bread, water, &c.; and though they appear to listen very civilly to all a hungry customer has to say, they invariably think nothing more about it.

For example, in the room where I generally dined, containing one table of twenty or thirty French artists exclusively, and another table of the same number of Italian artists, with chance customers occasionally, the whole management was intrusted to a head-waiter called Francesco, and his two assistants. An experienced diner, therefore, arriving during the interval of one of Francesco's pilgrimages to the lower regions, is prepared for an unavoidable delay of from five to ten minutes before he can by any possibility be served with his dinner, and accordingly, after making his way through the crowd, and seating himself in his place at the table, waits patiently for the return from the kitchen of Francesco, whose eye is somewhat difficult to catch at all times, particularly when half-a-dozen strangers all at once are eagerly calling him. Francesco, however, though he appears to pay no attention whatever to such applications, is all eye and ear notwithstanding, and as attentive to the wishes of his clients as the hurry of business will permit, collecting all the time the orders of every separate individual in rotation. Well suited in appearance to his vocation, below the middle height, with wide chest, broad shoulders, upright figure, particularly quick and active in all his movements, of a gentle, mild address and pleasing countenance, and lightly clad in a clean white linen jacket, advancing in turn to each individual with the greatest composure imaginable, with a smile and civil bow, he places his services for the time being altogether at the disposal of his customer, who, by the way, must have well made up his mind as to what he intends to eat beforehand; for if he boggles or hesitates, Francesco, whose time is by far too valuable to be trifled with, makes him another civil bow such as he made before, and betakes himself to another quarter. In which case another delay of five or ten minutes during his next trip below to the kitchen occurs inevitably before the hungry man is favoured with another audience. Continuing thus during the whole of the day to take orders in the dining-room for two, three, four, or five dishes to each person, the items are all, by a most extraordinary effort of the

memory, repeated orally to the cook below, as before stated. Thence he returns immediately, bearing with him at each cargo, on the bent arm between the elbow and the chin, not less than ten or twelve full plates heaped one upon another—soups, ragouts, fish, roast meat, and pastry; all of which, after ascending the steep peperino staircase, he removes gently and gingerly, and sends one after the other skidding across the table to its proper owner. Finally, with the most wonderful self-possession and fluency I ever happened to witness, he enunciates the items of each separate account, together with the total amount of the bill, to every customer, turning abruptly from one to the other, as occasion may require, yet delivering the terms with extraordinary rapidity of utterance and perfect accuracy,—well satisfied, after giving change in small and copper money into the bargain, with a fee of three baiocchi, and even grateful for five baiocchi or a silver grosso.

In addition to the above labours and cares, sufficient, one would think, to lay on one man's shoulders, there is yet one other particular point of duty which Francesco has to attend to. With reference to the restrictions on food laid on the Roman public by the ecclesiastical government on fast-days, for the enforcement of which the proprietor of the establishment is held accountable under a penalty, there are some occasions when the diner, though permitted by the regulations to adopt at discretion either of the two descriptions of diet distinguished by the terms "*grasso*" and "*magro*," is restricted to either one or the other exclusively. So that, supposing the customer be inclined to begin with fish, with fish and other articles belonging to the "*magro*" diet he must conclude, and *vice versâ*. But such is the vigilance of Francesco, and such the power of his memory, that if any one of his fifty or sixty customers attempts to elude his watchfulness and change his fare, the moment he calls for a contraband article, Francesco is, to use a common phrase, down upon him immediately with the courteous but determined negative, "Signor, lei mangia grasso," or "Lei mangia magro," as the case may be.

Opposite the trattoria of Lepre there is a celebrated coffee-house on the northern side of the street called the "*Caffè Greco*," where the very best coffee, rum-punch, and tobacco are to be had, and consequently, during almost the whole of the

day, the rooms are crowded even to overflowing by connoisseurs in those articles. The rooms are three in number, of small dimensions, with an open communication between, so as to form one chamber, of which the walls and vaulted ceilings are painted in fresco, and the lunette windows above the cornice are continually open to give egress for never-ceasing clouds of tobacco. The ranks of smokers, enter at what time one will, are ranged, as many as can find room to sit, in chairs along both sides of the apartments, and in a row in the middle.

The proprietor, an elderly, ruddy, happy-looking personage, having realised not only a fortune in his business, but a high reputation, and not being called upon to take an active part in the management, is always to be seen notwithstanding, while the bar close to the entrance is occupied by a barman and clever waiters, seated in his arm-chair in front, his countenance radiant with smiles, evidently continually absorbed in the most happy reflections; and, though the mist around him be so thick that no uninitiated neophyte can approach without coughing or sneezing, the more rejoicing in heart at the clouds of his own creation.

To say nothing of the coffee and tobacco on personal experience, I have it in my power, notwithstanding, to bear testimony to the superior quality of the punch, certainly the best I ever tasted anywhere. The demand—which, by the way, whether it be made in English, French, or Italian, "punch," "ponche," or a word coined for the occasion, and pronounced like the French word followed by an *a*, "*Ponche-a*"—is alike unmistakeable in all three languages, and is obeyed with extraordinary alacrity. No sooner, in fact, is the order given, and, making one's way through the smoke into the interior of the apartment, one has seated one's self at a small marble table, than a little, smart, active waiter, the *genius loci*, appears, like the slave of Aladdin, with arms high raised above his head, sustaining aloft the fragrant beverage, and threading his way among the crowd with uncommon agility. Having deposited his charge, he disappears instantly, leaving the customer to pay six baiocchi, or something less than threepence halfpenny, at the bar at his leisure.

The articles which the visitor is left to discuss, meanwhile, all neatly arranged in a plated salver, are, in the first place, a

glass beaker containing the necessary proportions of pure Jamaica rum, lime-juice, and powdered white sugar,—a little silver antique-shaped flagon with scalding-hot water,—and another beaker filled to the brim with clear cold water. With regard to the proportion of the ingredients, as the persons frequenting the house are for the most part painters, used to express their wants in terms of their profession, a person who likes a glass of punch of moderate strength asks for a "*Carlo Dolce*," while another, who prefers spirit enough to bring water into the eyes, demands a "*Pietro Perugino*."

On the same side of the Via Condotti, nearer the Corso, is the Albergo di Allemagna, kept by a proprietor whose name is Franz, which is the reason that the hotel is frequently miscalled the "*Hôtel de France*," or the "Albergo di Francia." The establishment, though second-rate, compared with the Europa, the Hôtel de Londres, and the Hôtel des Iles Britanniques, is a very good inn notwithstanding. A table d'hôte, at six pauls a head, is provided there every day, and a traveller admitted freely so long as there is a room vacant, whereas it is indispensable to engage apartments for a term at the large establishments.

The two streets which from the summit of the grand flight of steps from the Piazza di Spagna diverge at a small angle to the southward, are the Via Gregoriana and the Via Sistina, and both these streets, of which the airy and elevated position is extremely eligible, contain many lodging-houses. From the Via Sistina, the eastward of the two, the Via della Porta Pinciana diverges to the ancient gate of the city called after the senator Pincius, originally built by Honorius, rebuilt by Belisarius, and now blocked up altogether. It is situated on the precise spot where the ancient aqueduct the "*Aqua Virginis*" enters the city.

Farther along the Via Sistina, which extends to S. Maria Maggiore, is the Piazza Barberini, which, lying open to the street on the left-hand side of the way, is supposed to occupy the site of the ancient circus of Flora, where the Floral games used to be celebrated. Here Urban VIII., in addition to the adjoining palace, which, together with the piazza, bears his family name, constructed two fountains after the designs of the architect Bernini, from the principal of which the Via del Tritone

leading in the direction of the Corso, has received its title. In the centre of the larger fountain, planted in a basin supported by four dolphins, is a gaunt huge figure of a triton in an upright attitude, sculptured in travertino. As the head leans backwards, spouting water towards the sky perpendicularly from a trumpet, a slender jet is projected upwards with extraordinary force, so that the stream, scattered in the air, descends like a continual shower of rain over the breast and shoulders of the monster.

The smaller fountain consists of a basin of travertino in the form of a shell, into which three large figures of bees, emblematic of the Barberini arms, discharge three very small jets of water.

From the Piazza Barberini, the Via di Basileo, which I have assumed as the boundary line between the Pincio and the Quirinale Hills, leads by a gently inflected course to the Porta Salaria, so called from the supplies of salt which used to pass through it on the way to the Sabine territory. It was built by Honorius, instead of another gate which existed previously, the Porta Collina, belonging to the enclosure of Servius Tullius, of which the precise position will be pointed out in the beginning of the next chapter. The Porta Salaria in the year 409, very soon after it was built, was entered by Alaric, king of the Goths, who laid waste the gardens of Sallust on that occasion. Pius VII. also, when captured in the Quirinale Palace by General Radet, was conveyed out of Rome a prisoner through the Porta Salaria.

CHAPTER III.—SECTION II.

CHURCHES.

S.S. TRINITÀ DEI MONTI.

THE church of S.S. Trinità dei Monti, situated immediately on the summit of the grand flight of steps above the Piazza di Spagna, is a conspicuous object from many points in the vicinity, and especially along the greater part of the thoroughfare from the bridge of S. Angelo. It was originally built in the year 1494, together with a convent of French monks, Minimes of the order of S. Francesco di Paola, by Charles VIII., king of France, at the special request of S. Francesco di Paola himself. Cardinal Maçon afterwards in the year 1585, in the reign of Sixtus V., adorned it with a fine collection of pictures, but these were for the most part carried away during the French Revolution, and the church abandoned altogether from the year 1798 till it was restored by Louis XVIII. in 1816, after the designs of the architect Mazois, and the lost pictures replaced by artists belonging to the French Academy established in the Palazzo Medici. The church and convent are at present in the occupation of the order of French nuns distinguished by the title of "*Dames de Sacre Cœur*," who devote themselves to the instruction of young females in the higher branches of education. The Pope's nuncio at Paris, Cardinal Lambruschini, established their order in Rome in the month of April, 1827, and invested them with the revenues of the church and convent, chargeable with a yearly stipend to be paid to the monks of S. Francesco di Paola, who then on being displaced removed the establishment, over which they presided under the title of "*Fratelli delle Scuole Christiane*," to the convent annexed to the church of Madonna dei Monte on the Esquiline. One hundred pupils are educated at the Trinità dei Monti, and one hundred more at the convent of S. Rufina in the Trastevere, which latter establishment, instituted by the Marchese Andro-

silla in 1833, is also under the superintendence of the sisterhood.

The church of S. Trinità dei Monti is not kept open during the day as are the other Roman churches, nor is admittance to be had by strangers unless on special occasions, or during the period of the celebration of the mass between nine and ten o'clock every Sunday morning.

As regards the exterior of the building, of which the clock regulated to French time and resorted to by the English residents, as well as the Egyptian obelisk planted in front, were both referred to in the first section of this chapter, it is also remarkable for a pair of bell turrets and an entrance elevated upon a double-branched flight of steps, and flanked by a pair of columns of cipollino.

The interior is constructed in the form of a single nave, of which the vaulted ceiling, unusually lofty, is plain and white-washed, with arched spaces at the base for windows. Upon the gable above the entrance is an organ, in the gallery of which the nuns, concealed by a curtain, perform the music; the church is accordingly much frequented by foreign visitors on the principal festivals.

There are on both sides of the church six lateral chapels, of all of which it may be observed in general terms that they are contained within arched recesses, very deep and of extraordinary width, each protected by a lofty painted and gilded railing, either of wood or iron; and within, an open communication is preserved between one and the other from end to end by a series of small portals. The decorations of marble are very inconsiderable, and otherwise are confined to the altar pictures and fresco paintings on the walls and ceilings, for the most part executed in a gaudy, florid style by modern French artists. In addition to these works of modern art, of which, though several are much esteemed, I will not attempt to give a description, there is to be observed on the left-hand side, and in the THIRD LATERAL CHAPEL, the altar picture, representing the Descent from the Cross, supposed to be a copy by Nicholas Poussin of the original by Daniele da Volterra, now in the sacristy adjoining.

In the FIFTH CHAPEL the pediment of the altar is supported by a pair of columns of Porta Santa, of which the ground is streaked with white, in a proportion considerably

more than usual; and on the right-hand side and in the FOURTH CHAPEL the columns of the pediment are also of Porta Santa.

The transept, contrary to the construction of any other church in Rome, is divided from the nave by an iron railing, for the convenience of the female pupils of the convent, who occupy it during the celebration of the mass on Sundays. Their dress, which is remarkably becoming, is a plain robe of Mazarine blue, with a white muslin veil thrown lightly over the head and shoulders in such a manner as not to conceal the hair, which is carefully plaited in long tresses that reach below the middle. The costume, in fact, is secular; nor is there besides the veil, which is of thin texture and transparent, any other monastic feature whatever belonging to their habiliments.

The vaulted ceiling of the transept inclines to the Gothic model, with pointed arches and groined ribs, the surface white-washed in the centre, and the remainder painted in fresco. On the right-hand extremity is a spacious chapel, of which the arched entrance is supported by four columns of bigio. The ceiling is in the form of a dome, surmounted by a lantern cupola. On the left-hand extremity there is no chapel corresponding with the other, but the wall is painted in fresco.

The choir, of which the interior is almost entirely concealed by the high altar, is protected by a balustrade raised three steps above the transept. The ceiling, similar to the ceiling of the nave, inclines to Gothic.

The high altar, situated immediately at the entrance of the choir, is of very large dimensions, and complicated form, consisting of a massive square pedestal of various sorts of fine marble, profusely ornamented with mouldings and sculpture. Above it is a baldachino or canopy supported on several fluted Corinthian columns painted white and gold with gilded capitals, and surmounted by a numerous group of cherubim of white stucco.

S. ISIDORO.

The church of S. Isidoro is situated some distance to the eastward of the church of S. Trinità dei Monti, on the way towards the Porta Pinciana: the thoroughfare, however, by reason of the irregularity of the streets and the acclivities of the ground, is so indirect that it cannot be described more particularly.

The church, with a convent annexed, was built in the year 1622, in the reign of Gregory XV., by the architect Antonio Casoni. Both church and convent are at present in the occupation of a congregation of Irish Franciscans, one of whom, dressed in the ordinary costume of his order, a robe of coarse brown cloth, the throat bare, and cowl thrown back over the shoulders, on the occasion of my visiting the church, admitted me through the convent. He spoke good Italian, with a strong Irish accent; and when I addressed him in English, though the rigid observances of his monastic life had somewhat damped his native sympathies, a transient shade of colour illuminated his pale cheek for the moment, and his eyes glistened with delight at meeting a countryman. He conducted me into the church, but was perfectly unacquainted with the objects of painting and sculpture contained in it, though with regard to himself I learnt, that on arriving in Rome for the first time three years before, he had suffered much, in common with his Irish brethren, from the change of dress and climate, to which, however, they all by degrees become habituated. The heat of summer, he said, to which they were much exposed in the duty of collecting alms abroad, was harder to be borne than the want of a fire in their cells during the winter.

The entrance to the church, closed on the present occasion, is upon the gable, elevated on a lofty double-branched flight of steps, and flanked by two statues, the one of S. Patrick or S. Patrizio, and the other of S. Bridget or S. Brigida, contained within their respective niches.

The interior is of small dimensions, and constructed in the form of a single nave, with a vaulted ceiling, in the middle of which is a painting in fresco. On each side are two lateral chapels, of which the ceilings, surmounted each, with the exception of one, by a small dome and lantern cupola, are painted in fresco; and in addition to the altar pictures the walls are also painted in fresco, comprising principally small pictures in medallion frames. Particularly in the FIRST CHAPEL on the right-hand side, the paintings are by Carlo Maratta; and in the FIRST CHAPEL on the left-hand side, the pediment of the altar rests on a pair of columns of giallo antico.

The ceiling of the transept is vaulted and quite plain, with

a small dome and lantern cupola in the middle. There are no altars at the extremities, but at the left-hand extremity, suspended upon the wall in an oval frame, is a picture representing the miraculous expulsion of all manner of reptiles from Ireland by S. Patrick, who is represented standing on an elevated cliff, with mitre on head and uplifted crosier extending his arms, as if in the act of benediction, towards the extensive plain below. Underneath the picture is a well-executed monument, of which the principal object is a fine statue of a female seated at the foot of the monumental tablet, and writing on a scroll.

The high altar, contained within one of the arches which supports the dome, is protected by a low balustrade. The pediment rests on a very fine pair of columns of Sicilian alabaster, and the altar picture, a portrait of S. Isidor, is an esteemed work of Andrea Sacchi.

The high altar is flanked by a chapel on each side, in one of which the altar picture of the Conception of the Holy Virgin is by Carlo Maratta. Of these two chapels, the ceiling of the one on the left hand is in the form of a small dome, surmounted by a lantern cupola; and the ceiling of the chapel on the right hand is in the same form also, but the decorations in the interior are by far superior. In the first place the altar picture, a portrait of the Madonna, is supported by a pair of marble statues of infant angels; and on the left-hand side is a very fine monument, flanked by a pair of marble half-length figures of Justice and Charity, in alto-relievo, of which the bust of Charity is a curious performance, representing a young and beautiful female, in the exuberance of maternity, milking herself as it were for a frolic, in people's faces. There is also opposite, within this chapel, another monument, comprising an abundant variety of sculptural ornaments, statues, bass-reliefs, &c., of white marble.

DEI CAPUCCINI.

From the church of S. Isidoro a street leads southward by a gentle descent into the Piazza Barberini, where on the left-hand or eastern side is situated the church of the Capuchins, together with a convent annexed, belonging to the order.

The building was erected by Cardinal Francesco Barberini, himself a Capuchin friar, and brother of Urban VIII., after the designs of the architect Antonio Casoni, the same who built the church of S. Isidoro last described; and has constructed the entrance, similar to the entrance of the church aforesaid, at the summit of a lofty double-branched flight of steps. The interior is in the form of a single nave, and the ceiling, of considerable breadth, with rows of rectangular spaces along the base for windows, is painted with figures and ornaments in chiaro oscuro, and a picture in fresco in the middle. The pavement is composed of red tiles intermixed with plain monumental tablets. Upon the gable, immediately above the entrance, the cartoon of the "*Navicella*" is painted upon the spacious lunette formed by the arch of the ceiling upon the cornice. This picture, in excellent preservation, is probably a copy, though by some said to be the original by Giotto, from which the mosaic in the portico of S. Peter's was taken. The design is an allegorical representation of the Christian Religion, expressed by a ship at sea buffeted by the waves, and our Saviour and the Apostles standing on the shore.

On each side of the church are five lateral chapels, contained within spacious arched recesses, surmounted each by a colossal figure of a saint or friar painted on the white wall above. Of all it may be observed generally, that with the exception of some valuable pictures, the interior of each is fitted up with more than ordinary simplicity, the walls for the most part being plain white-washed and the balustrades in front of painted wood. The objects particularly worthy of observation are, in the first place on the right-hand side, in the FIRST LATERAL CHAPEL, the altar picture by Guido, of S. Michael the Archangel brandishing an uplifted sword and trampling on the head of Satan. Also in the THIRD CHAPEL the altar picture of the Ecstasy of S. Francis, by Domenichino; and painted upon the side wall of the same chapel a fresco of "*S. Francesco Moribondo*," representing the saint dressed in the habits of his order, and extended on the ground at the point of death. The painting is particularly remarkable for the foreshortening of the features in an extraordinary degree, which, as the face and head fronting the spectator are thrown back-

wards, adds considerably to the death-like expression of the countenance; and the sunken cheek, the fallen jaw, and the livid hue of the lips are described with exquisite fidelity to nature.

The high altar at the extremity of the nave is elevated by three steps, and surmounted by a pediment which rests on a pair of composite fluted columns of white Thasian marble. On each side, right and left, is a portal communicating with the choir, a separate apartment, as it were, annexed to the gable of the building.

On the left-hand side of the left-hand portal is the monument of Prince Alexander Sobieski, who died in Rome in the year 1714. It is of white marble, executed in alto and basso-relievo, and represents a sarcophagus resting upon lion's claws, on an elegant pedestal; while the head and neck of an eagle protrude from underneath, as if the bird were crouching painfully under the burden and gazing fiercely upwards towards a crown and a medallion portrait of the prince, which, surmounted by a helmet and supported by a pair of infant angels, are engrafted on the wall above the sarcophagus.

The choir, as before observed, is a separate chamber, such as in ordinary cases in the Roman churches serves for the sacristy. The interior is quite plain, and it contains nothing remarkable; but beyond it is another chamber, which communicates with a crypt below. In the latter chamber a meridian line is constructed to show the time of the day two hours before and two hours after the sun passes the meridian. The line, upon which the sun's course in the ecliptic is also shown by the signs of the zodiac, is formed by a strip of white marble on the pavement, and the beam enters by a small round hole in the ceiling.

The crypt, to which a flight of steps leads from this apartment, is the Capuchins' cemetery, a vaulted chamber, extending underneath the whole length of the church, which it supports on its arches. As the church is elevated some height, as was before stated, a considerable proportion of the height of the vault is above the ground level, of which circumstance advantage is taken by a row of windows which admit air and light on the southern side. On the northern side, at the bottom, below the ground level, along the whole length of the vault, are the burial-places of the Capuchins, where the ex-

humated bones and skeletons of the friars buried previously within the limited area are arranged in the most grotesque manner imaginable. These burial-places, four in number, are brick arches like the bins in a wine cellar, and at the bottom a plain surface of earth, where every friar when he dies is buried in his Capuchin garments and afterwards dug up again, either when the body is supposed to be sufficiently decomposed, or when the space occupied is required for another tenant. In addition to these very simple provisions for the sepulture of the fraternity, who amounted, at the time I visited the cemetery, to one hundred and seventy, no farther ceremony is adopted, after the performance of the religious rites of the funeral, than to rake the surface of the earth level and plant, as a memorial of the departed, a small black cross a few inches high, like the label of a plant in a flower-garden. These transitory monuments in fact, of which, at the time I visited the cemetery, there were, perhaps, eight or ten set up in every burial-place, serve little other purpose than, being inscribed with the initials and the day of the decease, to mark the period when the body will be in a fit state to be removed to make room for another. And accordingly so soon as the few years allotted to its repose in the earth are elapsed, the bones are removed from their resting-place, and being put together in the best manner possible in the form of a skeleton, are dressed in the Capuchin's cloak, cowl, and girdle, placed within one of the several niches, with which the sides of all the arches are provided, and arranged in the attitude of a living friar. The whole extent of the dreary vault was peopled by these ghostly phantoms, amounting to eight or ten altogether, in all the fanciful forms imaginable, as if each were engaged in some one or other mortal occupation. One horrible-looking figure, for example, held in its fleshless hand an hour-glass, extended in a direction to attract the attention of a visitor passing along the corridor; another, standing upright, staff in hand and scrip suspended from the girdle, was equipped as a pilgrim; a third was seated in the niche, the head bent forward, the cowl thrown back over the shoulders, and the right hand resting on a large open volume. And suspended upon the neck of each, as if to create a still deeper impression on living minds, hung a label with the name of the mortal being

inscribed on it; and also, what was, while the form had life and breath, an awful and mysterious secret, the day of dissolution. In addition to the skeletons there were also two or three bodies of dead Capuchins, of which the skin had become dried and shrivelled like an Egyptian mummy, dressed and placed in a living attitude like the others. Of the latter description were two or three bodies of children, ten or twelve years old apparently, dressed, like the rest, in Capuchin habits, and arranged in character; one especially personified a figure of Time, with scythe and hour-glass formed of human bones. These children, as the friar who accompanied me below informed me, were the *descendants* of Cardinal Barberini.

The whole sepulchral chamber is furnished with ornaments composed of human bones, such as long festoons suspended from the soffits of the arched burial-places and the ceiling of the corridor, besides candelabra, which are turned to real account on certain festivals, when the cemetery is illuminated. Of these the candlestick is formed of a segment of a skull sawn off and a hole bored in it, and the chains of finger-joints strung together in precisely the same form as the glass beads of a lustre.

In this cemetery, surrounded by the impressive spectacle of mortality above described, the Capuchins attend the morning mass every day in a small chapel situated at the extremity, where, at the foot of the altar, in addition to the "*memento mori*" which assails their sight on coming and returning, is a flag-stone that covers the aperture of a deep pit, the receptacle of all those portions of the corpses which, in the manufacture of the skeletons and ornaments, are not otherwise disposable.

S. GIUSEPPE CAPO LE CASE.

Not far from the Piazza Barberini, a little to the north, and on the eastern side of the Via Sistina, is a little street running nearly from west to east, called the Via di Capo le Case, and on the eastern extremity is a small church called S. Giuseppe, from which the street bears its title. The church is remarkable for a fresco painting on the gable, supposed to be by Federico Zuccari, representing the Flight from Egypt. The co-

lours are somewhat faded; but the painting, the head of the Ass especially, is in tolerable preservation. A house built by Federico Zuccari, and ornamented with fresco paintings on its exterior, stood somewhere in this neighbourhood.

The church, which is perhaps the smallest in Rome, contains a few pictures, and a pair of columns of giallo antico support the pediment of the high altar.

S. ANDREA DELLE FRATI.

The southern side of the Via di Capo le Case at the western extremity is bounded by the church of S. Andrea delle Frati, opposite to which, on the other side of the way, is the Propaganda.

There are no precise accounts of this church of an early period, though the name infers considerable antiquity, derived, as if the ground, at the time the church was built, were in an uncultivated state, from the Italian word "Fratta," a thorn-bush. The present building was erected by the Bufalo family about the end of the sixteenth century, and a convent annexed to it by the Minimes of the order of S. Francesco di Paola, after the designs of the architect Giovanni Guerra, with the exception of the cupola and bell-turret, both constructed by Borromini. Finally, a new façade was added in 1826, erected, according to an inscription on the frieze of the entablature, by the artist Valadier, Professor of Architecture in the French Academy on the Trinità de' Monti.

The church, when viewed from a distance, is a remarkable object among the buildings in Rome, not only on account of its extraordinary bell-turret, but also of a huge structure of brick-work, resembling a tower of the Middle Ages, such as the Torre de' Conti and the Torre della Milizie, constructed by Borromini, for the purpose of a superfluous casing, as it were, for the dome of the church which is within it. The form is an octagonal prism of four larger and four smaller sides, the larger sides pierced with windows, and the angles faced with columns or pilasters, also of brickwork. The masonry, however, is so inferior that it would seem to have been the original intention to cover it with stucco.

The bell-turret, upon the northern flank of the building, is

supposed to be the most eccentric of all the performances of Borromini, constructed in the form of an open lantern pyramid, surmounted by a crown, and composed altogether of slender arches or flying buttresses, so overladen with figures and superfluous ornaments, that the effect of lightness intended to be produced is entirely counteracted, and on the contrary it appears hardly capable of supporting its own weight. A shopkeeper who lives opposite informed me, that whenever the bell which it contains is tolled, it rocks most awfully.

Two principal ceremonials are performed in this church every Good Friday, the "*Tre Ore*," or the agony of our Saviour, and the "*Sette Dolori*" of the Holy Virgin; but admittance is not easily to be obtained on ordinary occasions, as, the church being under the control of the bearded friars of S. Francesco belonging to the adjoining convent, the door is kept closed almost continually.

The interior is constructed in the form of a single nave, and the vaulted ceiling painted and gilded in imitation of coffers, with arched spaces along the base for windows. The cornice is supported by Roman Ionic pilasters, with gilded capitals, of which the shafts of one pair at the extremity are of yellow Sienna marble, and the remainder painted in imitation. Upon the gable on each side the entrance is a magnificent monument, both similar and corresponding to one another, and comprising a numerous group of marble statues of inferior execution, but producing a fine effect altogether.

On each side of the church are five arched recesses, four of which contain lateral chapels, and one a side entrance. The lateral chapels are of considerable depth, and of breadth more than ordinary, with a communication between one and the other in the interior by means of side portals. Each, with one exception, is protected by a balustrade of painted wood; and the decorations within, comprising no marble columns, or any other object, in fact, besides the altar picture, are of the most plain description. The THIRD CHAPEL, however, on the right-hand side is protected by a balustrade of marble, and the pediment of the altar is supported on a pair of columns of Porta Santa.

The transept at the extremity of the nave is surmounted in the middle by a dome, enclosed within the octagonal brick tower of Borromini, as before stated. The upper part of the

concave, and also the spandrels of the supporting arches, are painted in fresco by Pasquale Marini; and upon the base are four windows, placed rectangularly, which transmit a good light within the building. At each of the extremities, right and left, is an altar. Of these the one on the right-hand or southern extremity is composed of several different sorts of fine marble, and the pediment rests on a pair of columns fluted, with alternate ribs of nero antico and gilded bronze; and the one on the left-hand extremity is similar and corresponding with the other, with the exception that the marble decorations are inferior. Underneath, however, is a very beautiful marble statue, by Camillo Pacetti, "*S. Anna in transito*," representing a beautiful female figure lying at the point of death.

The choir is elevated by three steps above the transept, and protected by a low marble balustrade, flanked by two large marble statues of angels, sculptured by Bernini, which are planted at each extremity upon the cornice. At the extremity of the choir is an absis or tribune, at the entrance of which, clear of the wall, is placed the high altar. The upper portion of the concave surface of the absis is painted in fresco, by Pasquale Marini, and the lower portion contains three pictures, of which the centre one, by Lazzaro Baldi, represents the Martyrdom of S. Andrew; the one on the right hand is by Francesco Trevisani, and the one on the left hand by Giovanni Battista Leonardi.

In this church a miracle is said to have occurred on the 20th of January, 1841, which, notwithstanding the marvellous nature of the circumstances, not only received the fullest sanction of the Pope and all the authorities, but was promulgated to the public by the Jesuits in an authenticated account, published in the form of a pamphlet of ninety-two pages. The pamphlet now lying before me, entitled '*Un Figluol di Maria*,' ossia '*Un Nuovo Nostro Fratello*,' edited by Il Barone Teodoro di Bussierre, on the 17th of February, 1842, contains the detailed history of the conversion of a young Frenchman, Alfonse Ratisbonne, twenty-eight years of age, and a Jew, to the Roman Catholic faith in consequence of the miraculous apparition of the Holy Virgin, who is said to have appeared to the young man actually and in *propria persona* in the third lateral chapel on the right-hand side, above referred to. The

following are the precise words in which the wonderful phenomenon was related to an assemblage of the Jesuits in their professed house, and particularly to the Padre de Villefort and the Baron di Bussierre, by Alfonse Ratisbonne, who, having been discovered by the Baron in an ecstasy or trance before the altar, was immediately conducted thither:—"Era un istante ch' io mi stava in chiesa allora che di colpo mi sentii preso da inesprimibile conturbamento. Alzai gli occhi; tutto l' edificio s' era dileguato a' miei sguardi; sola una cappella aveva come in se raccolta tutta la luce, e di mezzo ai raggianti splendori s' è mostrata diritta sull' altare, grande, sfolgoreggiante, piena di maestà, e di dolcezza, la Vergine Maria, tale qual' è qui sulla medaglia!* Una forza irresistibile m' ha sospinto verso di lei. La Vergine m' ha fatto della mano segno d' inginocchiarmi; pareva volermi dire, 'Bene!' Ella non mi ha parlato, ma io ho inteso tutto."

In consequence of the above asseveration of Alfonse, a day was immediately appointed for his public baptism, which ceremony was accordingly celebrated at the Chiesa del Gesu, by his Eminence the Cardinal Vicar Patrizi, the neophyte having previously remained at the principal entrance for the space of half an hour, dressed in the white habit of a catechumen. At nine o'clock in the morning he was led to the altar of S. Ignacio, and there, in addition to his former name of Alfonse, the name of "*Maria*" was added by Roman Catholic baptism, in approval, as it were, and in commemoration of the miracle. And finally, the above-mentioned proceedings were fully corroborated by the presentation of the newly converted Catholic by his recent godfathers, the General of the Jesuits and the Baron di Bussierre, to Pope Gregory XVI. at the Vatican, on which occasion he was honoured with a most gracious reception, and presented, at the hands of his Holiness himself, with a crucifix, to which special indulgences were appended.

S. SILVESTRO IN CAPITE.

The church of S. Silvestro in Capite lies a little to the westward of the church last described. Thence the Via di Capo le

* Alluding to a medal previously presented to Alfonse by the Baron di Bussierre.

Case is continued in the same direction by the Via delle Mercede, which passes through the Piazza di S. Silvestro, where the thoroughfare assumes the name of the Via Convertite, and ends in the Corso. The Piazza, on the northern side of which the church is situated, is surrounded on that side and on the eastern and western sides by a portico belonging to a spacious convent and to the church conjointly. The church is supposed to have been first built in the year 261, and received subsequently the title "*in Capite*" in consequence of the Head of S. John the Baptist, which is said to be contained in it. There are, however, no authentic records of its history earlier than the middle of the seventh century. Afterwards it was rebuilt by Paul I., about the middle of the eighth century, but nothing further is related of it till the year 1286, when Pope Honorius IV. again restored it. Finally, Alexander VIII. rebuilt it in the year 1690, after the designs of the architect Giovanni di Rossi, who constructed it, with the exception of its square brick tower, a monument of the Middle Ages, which existed previously,—precisely in the same form it bears at present.

The interior is constructed in the form of a single nave, which still retains the narthex of the early Christian churches, a transverse vestibule, or portion of the nave cut off, as it were, from the remainder at its nearer extremity. This narthex or vestibule is of considerable breadth, and the ceiling covered by a double groined vaulting, supported on the side towards the church by three round-topped arches, which spring from the side walls, and from one column of bigio and another of cipollino placed in the middle.

The vaulted ceiling of the middle nave is of extraordinary breadth, and entirely covered with the fresco painting of Giacinto Brandi, representing by a numerous group of figures of colossal size, including S. John the Baptist and S. Silvester, the Assumption of the Holy Virgin.

On both sides of the church are three lateral chapels, each protected by a marble balustrade, and each covered by a vaulted ceiling, of which an oval space in the middle is painted in fresco; and finally, the pediment of each of the altars is supported on a pair of columns of Sicilian jasper.

The transept, of which the ceiling is an oval and extremely

flat concave, is confined to the space within the four supporting arches, one of which serves as the entrance from the nave, the other opposite as a recess for the high altar; and the two others, right and left, as recesses for altars at each extremity. Of these arches the soffits of the two former are painted in fresco by the Cavaliere Roncalli. The altars at each extremity are extremely plain and similar to one another, and the pediment of each rests on a pair of fluted columns of white stucco. Not far from the altar on the left-hand or western extremity, engrafted on the upper part of the wall, is a marble bass-relief representing the likeness of our Saviour's countenance, and stated, according to the following inscription underneath, to be of miraculous origin:—"Sacra Santa Jesu imago, ante tempus Passionis ab ipso mirabiliter impressa, et ab Agaro Rege transmissa, a Græcis profugis pro S. Fide tuendâ Romam asportata, in hâc Silvestri Ecclesiâ piâ omnium veneratione percolitur." Underneath, also engrafted on the wall, is another piece of marble sculpture in alto-relievo, representing the head of S. John the Baptist lying on a censer. Below it is another Latin inscription, as follows, relating to the real head of S. John, which is said to be preserved in the church as a precious relique:—"Jo. Baptistæ Præcursoris Caput, Romam quoque ultimo translatum, ac in istâ servatum ecclesiâ, proinde nuncupatum '*De Capite*,' miro Christianorum concursu, votis ac laudibus celebratur. Ex plerisque monumentis Patrum conciliorum, ac summorum pontificum, præsertim Stephani III., Hadriani I., Martini IV., Bonifacii VIII., Bonifacii IX."

The high altar, elevated four steps above the transept, is contained within an absis excavated at the back of the arch and painted in fresco by Luigi Gemignani. The pediment, of irregular form, is apparently of ancient construction, supported on pilasters of white marble wrought in arabesque in low bass-relief, with gilded mouldings. Above the altar is a ciborium in the form of a temple, of which the main entablature rests on four miniature fluted columns of giallo antico.

CHAPTER IV.

THE QUIRINALE.

THE Porta Pia, situated a very short distance southward of the Porta Salaria described in the last chapter, was built in the year 1564 by Pius IV., whose name it bears, after a design by Michael Angelo, but, as regards the ornamental portion in the inside, has never been completed. It was substituted for a gate previously built by Honorius, called the "*Porta Nomentana*," leading to Nomentum, a Latin colony in the Sabine territory, now the village Lamentana. The site of the latter gate, now blocked up, is a little southward of the Porta Pia, and remarkable as being the spot where Hannibal is supposed to have stood when he menaced the city.

At a very short distance within the gate, from the Via della Porta Pia, which street I have assumed as the boundary line between the Quirinale and Viminale Hills, a street diverges on the northern side, called the Via della Porta Salaria, and leads direct to the Porta Salaria; and precisely upon the point of divergence of this street the ancient Porta Collina, by which gate the Gauls invaded Rome, is supposed to have been situated, so that the three gates above mentioned very nearly form the three points of an isosceles triangle of which the Porta Salaria is the apex.

About midway between the Porta Pia and the Quirinale Palace, nearly opposite the Fontana Felice and the Baths of Dioclesian, and on the left-hand or northern side of the street, is the entrance to a vineyard, called the Vigna Barberini, within which enclosure is to be seen all that at present remains of the gardens of Sallust, as well as a portion of the ancient walls of the city, including the agger, belonging to the enclosure of Servius Tullius. As the heavy wooden gate is continually closed, it is absolutely necessary to make previous arrangements to enter the vineyard, not owing to any disinclination on the part of the proprietor to admit visitors, but on account of the distance of his residence, which is out of hearing

of the summons—that is, as is invariably the case in the neighbourhood under similar circumstances, the blow of a heavy swivel iron ring that strikes on the head of an iron bolt instead of a knocker. When once admitted, the visitor is allowed to wander freely through a very considerable tract of ground, laid down in vineyards and gardens planted with artichokes, cabbages, and other market vegetables, divided in many directions by paths, but particularly open and accessible in the immediate vicinity of the several ruins to be visited. The objects which attracted my attention on the occasion when, finding the gate by chance open as I went by, I walked in unattended by a cicerone, were first the small casino, the residence of the proprietor or superintendent, which is situated at the extremity of a straight road, near a furlong in length, bounded by an avenue of young trees leading directly from the entrance.

This casino appears to be built upon a substructure of ancient Roman brickwork, comprising two perpendicular walls at right angles that line a deep scarped bank on which the building is elevated. The ground drops on the other side to the extent of twenty or thirty feet perhaps; and as the walls rise breast-high on the inner side in front of the casino, here is a pleasant terrace that affords an excellent view over the whole space, supposed to have belonged to the gardens of Sallust, extending a considerable distance even beyond the enclosure to the northward as far as the Porta Pinciana.

On the right hand of the casino, and within the distance of a few yards, is situated the ruin called *par excellence* the "House of Sallust," by whom it is supposed to have been built at the same time that the gardens were constructed, immediately after his return from his government in Africa. After the death of Sallust, the domain, remaining only a few years in possession of his family, became imperial property in the reign of Tiberius, and was resorted to by the emperors as a favourite place of residence till the time of Aurelian, who built there, after returning from the conquest of Palmyra, a magnificent portico, the Porticus *Milliarensis*, so called on account of its extraordinary length, whether with reference to the number of feet or the number of its columns. Here, it is said, he was used to exercise his horses under shelter. The gardens, however, were

laid waste and all the buildings destroyed by Alaric in the 400th year of the Christian æra, when the barbarians, forcing their way through the Porta Salaria, invaded the city.

There was also, in addition to the Porticus *Milliarensis*, a circus in the gardens, of which, the remains not being very clearly recognisable, I am not able to indicate the position; the spot, however, has been sufficiently ascertained by the Egyptian obelisk, now standing opposite the church of S. Trinità dei Monti, which, no doubt, lying close to where it fell, was discovered and dug up in the enclosure.

The elevated site of the House of Sallust and of the casino (which, as before stated, are very near together) is eminently calculated for a private residence, whether modern or ancient; but though the scarped walls of the substructure above referred to are strengthened by extraordinarily massive buttresses, with arches in the intermediate spaces, the only portion of the house now remaining consists of the outer walls or shell of a brick building, divided by partition walls into several apartments. The height is considerable, and the object altogether viewed in the light of a ruin in excellent preservation, the inner surface of the walls especially covered in many places with "opus reticulatum;" but the apartments are exceedingly small, and the general character and appearance is by no means calculated, by coinciding with one's ideas of an imperial residence, to corroborate its identity.

On descending from the elevated ground by a path which winds round by a gentle declination, the left shoulder continually towards the house of Sallust, a path leads towards a ruin supposed by some persons to be of a temple of Venus Erycina, situated near the north-west angle of the enclosure. By others, on the authority of an impression on an ancient gem, it is taken for another temple of Venus, belonging to the gardens of Sallust, cited by the regionaries. The ruin, however, which, as regards the present appearance, is, as one would imagine, sufficiently recognisable, consists of a brick circular cella, 24 feet in diameter, covered with a flat-domed brick roof, of which a considerable portion is in perfect preservation. There are four arched entrances, two large, and two of smaller dimensions, and in the interior are four niches sunk in

the walls in the spaces between the portals. Passing directly through the circular building by the western and eastern portals there is another square chamber annexed, of which the walls are also built of brick similar to the other, and the ceiling or roof is quite perfect, of brick also, vaulted to the area, with a circular aperture in the centre. Upon the eastern wall, that is the wall opposite the spectator as he enters from the circular chamber, is a large niche, and on the right hand are two or three low arched recesses, now blocked up with earth, which have the appearance of dungeons. Within a few paces of the Temple of Venus is situated, whether subsidiary or otherwise, another ruin, apparently of the same æra, but of which not more of the walls than about six or eight feet above the surface of the ground is remaining, and otherwise it is perfectly indistinguishable as regards its form and character. There are, however, to be observed in the walls low arched recesses similar to those above referred to in the square chamber. The walls of both buildings answer the description of emplecton, or smooth facing filled up in the middle with rubble, composed, in the present instance, of the flat bricks broken into small fragments, and cemented together with an abundant proportion of mortar.

Not far from the Temple of Venus are to be observed at the north-west corner of the enclosure a range of arches, which, whether or not belonging to the Circus of Sallust I will not undertake to say, surmounted by a modern bank and hedge, form the fence of the vineyard upon the angle towards the Pincio, comprised by the two streets, the Via delle Fiamme, and the Via di S. Basileo. These arches, which very much resemble those belonging to the Prætorian Camp on the Viminale, and may be seen to advantage from the elevated ground in front of the House of Sallust, are composed of large uneven blocks of red tufa, and lined in the interior with *opus reticulatum*. The interior of the greater proportion is blocked up with earth, or rather buried under the soil, which has accumulated above the original level of the ground nearly as high as the crown. Their site, however, does not correspond with the part of the vineyard to which the ancient circus is attributed, that is to say, somewhere on the other side towards the Porta Pia.

The remains of the ancient walls of Servius Tullius are situated within a short distance of the House of Sallust, in a direction opposite to that of the Temple of Venus, that is to say, rather towards the Porta Salaria. These ruins extend thirty or forty yards in length, and though at the summit broken and irregular, preserve here and there nearly the original height. The masonry, which is said to be emplecton, composed of fragments of selce, faced with large squared blocks of tufa, is for the most part brick to the best of my recollection, and fortified with buttresses of the same material; but it is a magnificent mass, and, overgrown with mural plants and shrubs, has a picturesque appearance.

A few paces only removed from the above are the remains of the "*Agger*," a lofty bank with which a portion of the walls of Servius Tullius was fortified, by reason that the city was considered the most liable to attacks of the enemy from that quarter. The "*Agger*" extended accordingly nearly a mile in length, in a direction from north to south, or thereabouts, from the Porta Collina to the Porta Esquilina. It was 50 feet in breadth, lined with square blocks of tufa; and on the outer side was a ditch 100 feet broad, and 30 feet in depth. As regards the present appearance of this magnificent work, the ditch, long since entirely filled up with earth, has disappeared altogether, and nothing is now to be seen but an earthen embankment ten or twelve feet high, and forty or fifty yards in length, of which the sides, though for the most part overgrown with turf, appear to be faced with blocks or rubble of red tufa. Other remains of the Agger are to be seen in two places along the line of direction,—on the Viminale, immediately in the rear of the baths of Dioclesian, and again farther still to the southward on the Esquiline, in the enclosure called the Villa Negroni.

The site of one other celebrated spot within this enclosure still remains to be mentioned, that of the subterraneous dungeon, immediately within the Porta Collina, of which the locality was distinguished by the title of the "*Campus Sceleratus*," whither the Vestal virgins, convicted of breaking their vows of chastity, were conducted and buried alive with all the pomp and ceremony of a real funeral.

The Via di Porta Pia extends by a long, straight thorough-

fare from the Porta Pia to the Piazza del Quirinale. A furlong or thereabouts from the piazza it is intersected by another long, straight thoroughfare that extends from the Trinità dei Monti to the Basilica of S. Maria Maggiore; and the point of intersection, in consequence of four fountains being situated at the four angles, is called the "Piazza delle Quatro Fontane." The four ways diverging from this spot form four beautiful vistas, of which no less than three—those towards the Piazza del Quirinale, the Trinità dei Monti, and S. Maria Maggiore—terminate with an Egyptian obelisk, and the fourth towards the Porta Pia, with the arched gateway at the extremity, through which a small portion of the blue sky shines like a sapphire in the distance. To which objects are to be added the celebrated men and horses of Phidias and Praxiteles, planted at the base of the first of the obelisks above mentioned.

The Piazza del Quirinale, an open, paved crest, on the brow of the hill called, from its altitude and central position, the Quirinale Hill, *par excellence*, is known more commonly by the barbarous title of Monte Cavallo, in consequence of the celebrated group above mentioned, which occupies a prominent position in the middle. The spot was not only chosen in ancient days by Constantine for the site of his baths, which were spread over a considerable portion of the area, but also in modern times has been selected by the Pope on account of its airy, salubrious position, commanding a magnificent view of the city below, and across the Tiber to the Janiculum, for his summer palace of the Quirinale.

As the group in question, the Egyptian obelisk, and a fountain stand all together in the centre of the piazza, the obelisk flanked by the men and horses, and the fountain in front between both objects and the Pope's palace, and all three require a few words on the history of each separately, I will begin with the obelisk, which is supposed to have been originally brought to Rome by the Emperor Claudius, together with another, both of which were afterwards erected in front of the mausoleum of Augustus in the Campus Martius. The present one was exhumated on a spot close to the mausoleum and the church of S. Rocco, by the architect Giovanni Antinori, who, under the direction of Pius VI., removed it to its present position, and planted it between the statues of the

men and horses, which stood there previously. The shaft, which is surmounted by a cross, is of red granite, upwards of 66 palms, or 48 feet in height, and elevated upon a very lofty pedestal, between the pedestals of the men and horses, and close to the fountain, as before stated. The following inscription, in Latin verse, composed by Pius VI., relating the history of the obelisk, as it were in its own person, is inscribed on one of the faces of the pedestal :—

" Me quondam Ægypti desertum e cautibus undas,
Vis quem per medias Romula transtulerat;
Ut starem Augusti moles miranda sepulchri,
Cæsareum Tiberis quâ nemus adluerat.
Jam frustra eversum, fractumque, infesta vetustas
Nisa est aggestis condere ruderibus:
Nam Pius in lucem revocat, sartumque Quirini,
Sublimem in collis vertice stare jubet,
Inter Alexandri medius qui maxima signa,
Testabor Sexti grandia facta Pii."

The men and horses of Phidias and Praxiteles, as they are called, are supposed to have been originally planted on the mole of Alexandria, and afterwards transported to Rome by Constantine and placed in his baths on the Quirinale. From thence they were dug up in the year 1589, in the reign of Sixtus V., two hundred years, or thereabouts, previous to the removal of the obelisk, and placed in their present position, with the exception that Pius VI., when he erected the obelisk, changed each man and horse from where it stood before, from right to left respectively. The following Latin inscription, composed by Sixtus V., relating to the discovery of the objects among the ruins of the baths of Constantine, is inscribed on one of the pedestals :—" Xystus V. Pont. Max. Colossea hæc signa, temporis vi deformata restituit, veteribusque repositis inscriptionibus, e proximis Constantinianis thermis, in Quirinalem aream transtulit, anno Salutis MDLXXXIX. Pontificatûs quarto." The ancient inscriptions alluded to are above the preceding, but too far removed from the eye to be legible, though the names of Phidias and Praxiteles, inscribed each as a monogram in Greek characters, one on one of the lower pedestals and one on the other, may be read distinctly. It is, however, a matter of doubt among the learned whether or not the objects in question are really the performance of those cele-

brated individuals; and the ancient inscriptions, at any rate, are said to be of no earlier date than the time of Constantine.

To attempt to describe these well-known works of art, consisting of a double group, each a nude statue of a man on foot endeavouring to restrain the impetuosity of a rearing horse that he holds by the bridle, and of which one of the figures of the men, 25 palms, or upwards of 18 feet in height, served as a model for the statue of Achilles in Hyde Park, would be superfluous. But it may be observed, that the change of position before alluded to has produced the worst effect possible, inasmuch as the relative place of each man and horse, as they now stand, is contrary to nature; for the nose of the horse, instead of bearing towards the hand that holds the bridle, points in the opposite direction—precisely the reverse of what was intended by the sculptor, and in such a manner, that especially as a spectator advances from the Via di Porta Pia, he looks, as it were, right down the open throats of each rampant animal, both of which, from that point of view, and seen from a little distance, might be readily mistaken for sea-horses attached to the car of Neptune. On close inspection the figures of the horses, considering the heavy, uncouth description of horse represented, are certainly very beautiful, especially the animated expression of the countenance and wrinkled nostril as the body is thrown backwards in an extraordinary degree on the haunches. For my own part, however, I could not help imagining that the superlative thickness of the crest, measured by a line drawn from the point where the head is inserted on the vertebræ of the neck, to the gullet, though possibly intended to give effect to the object from a distant view, as when seen upon the original site, the Mole of Alexandria, is certainly excessive, compared with the proportions of any living horse that ever yet had existence.

The fountain, situated close to the obelisk, and men and horses, on the side towards the Quirinale palace, considerably augments the picturesque effect of the whole, and harmonizes with the elevated area of the piazza. It is protected by an iron chain and railing, and consists of a single jet of water of unusually large calibre, which, in size like the stem of a young tree, is propelled five or six feet upwards perpendicularly, falling back into a granite basin underneath, and thence

abundantly overflowing the rim at every part into another basin 111 palms, or 81 feet in circumference. The latter basin was discovered in the Roman Forum and removed thither by Pius VII. Underneath is the following inscription:—"Pius VII. quod absolvendum supererat, addito cratere, excitato saliente symplegma, consummavit A.D. MDCCCXVIII. Pont. XIX."

The entrance to the Quirinale Palace from the piazza, by a porte cochère and through a spacious open quadrangle, is especially calculated to give an imposing effect to the Papal cortège on its departure and arrival on occasions of ceremony. The quadrangle is an oblong of 442 by 240 palms, or 322½ feet by 175 feet, encompassed on all its four sides by the building, and below on three sides by a portico. On the fourth side, on the left hand of the entrance, is a tower or turret, of which the cross on the summit is said to be elevated precisely 293 French feet 5 inches, by actual measurement, above the level of the sea. Underneath a clock, upon the face of the tower, is a mosaic picture of the Madonna, copied from an original by Carlo Maratta, preserved in the palace. The palace and gardens were originally constructed by Gregory XIII., about the year 1574, after the designs of the architect Flaminio Ponzio, but completed and enlarged at different periods under the auspices of his successors, by the architects Ottavio Marchesino, Domenico Fontana, Carlo Maderno, Bernini, and the Florentine Ferdinando Fuga.

To visit the apartments it is necessary to procure an order from the Pope's maggior duomo, at his official residence in the Cortile di S. Damaso in the Vatican, which is done in ordinary course through the English Consul, who lives in the Via Condotti, and the permission usually issued two or three days afterwards, available for four or five persons, though given at the request of one person only. A staircase leads from the angle of the portico, opposite the entrance and adjoining the Via di Porta Pia, to the rooms, to which admittance is granted to the public, consisting of the whole "*appartamento nobile*," or first-floor, encompassing the four sides of the quadrangle. Of these rooms, to give briefly the result of the memoranda I made in passing hastily through, the FIRST APARTMENT is large and lofty, the pavement of inlaid marble, and the walls

surrounded along the base of the ceiling by a frieze painted by the Cavaliere Lanfranco and Carlo Veneziano. The SECOND APARTMENT, which, together with the preceding, completes the breadth of the building, and abuts upon the piazza, is a chapel called the "*Capella Paolina*," from whence the cardinals, standing on a balcony outside the window, on the occasion of the election of a Pope, orally proclaim the name of the chosen Pontiff to the people assembled out of doors in the piazza. The size and proportions of the chapel are said to be precisely similar to the Sistine chapel in the Vatican; the ceiling is lined with gilded coffers, and the walls, as regards the upper portion, painted in chiaro oscuro, representing statues in niches, and below painted in imitation of Hymettian marble. With the exception of an entablature of Carrara marble, supported on columns of Porta Santa, crossing the area at mid-height and dividing it into two compartments, and a marble bass-relief engrafted on one of the walls, representing our Saviour washing the feet of the Apostles, by Taddeo Landini, the decorations are otherwise of a very inferior description. The THIRD APARTMENT, and those which immediately follow, belonging to the *corps de logis*, fronting towards the piazza, of which I cannot precisely state the number, may be described in general terms as very many degrees inferior in the style of the decorations to the apartments of the Vatican. The jambs and lintels of the portals, however, are nearly all of red oriental granite, and the furniture, though limited in the number of objects, simple and elegant. The walls for the most part are hung with silk damask, some with Gobelin tapestry, of which a piece, presented to the then reigning Pope by Louis XIV., and preserved in one of the rooms in a glass case, is a very beautiful specimen. The three last rooms are of very small dimensions: of these—the first, about fourteen feet square, at the time I visited the palace, was Gregory XVI.'s bedchamber, of which the furniture, remarkably simple and elegant, consisted of a plain camp-bed of the smallest size, without curtains, the single mattress covered with a quilt of crimson silk damask, a small ottoman with two round cushions or pillows, and a couple of chairs, all covered with the same crimson damask as the bed-quilt, and a small table, on which were two very exquisitely beautiful small marble busts of our Saviour. The second

room, even smaller than the preceding, ten feet square, perhaps, was Gregory XVI.'s study, and furnished with a few books and a writing-table. And the third room, larger than the two preceding, though small notwithstanding, was Gregory XVI.'s sitting-room, of the furniture of which, plain and neat, like that of the other rooms, I have not preserved the particulars. The apartment which occupies the angle of the building, its window overlooking, at right angles to the piazza, the Via del Giardino Papale, is the identical room in which Pius VII. was arrested in 1809, when the Papal government having been overthrown by General Miollis, the governor, the French troops escaladed the palace at four o'clock in the morning. On that occasion Pius VII., with Cardinal Pacca, his Secretary of State, were taken prisoners by General Radet, and being conveyed out of Rome by the Porta Salaria, the Pope was carried to the fortress of Fenestrella, in the mountainous and snowy regions of the Apennines, where he was detained the whole winter. The remainder of the rooms on this face of the building are remarkable, in consequence of having been inhabited by Francis I. of Austria, when he resided in the Roman capital, and contain among the objects of furniture, which are few and not remarkable, several handsome marble tables, one especially, of "*Lumachella di Astracane*," of which the colour, with crystallized veins, is for the most part light yellow. Hence, having arrived upon the flank of the building, we proceed along the suite of rooms parallel to the piazza on the opposite side towards the gardens. In these rooms, among several marble tables, is one curiously wrought in inlaid work, representing the real colours of the objects by the real colours of the material, and comprising a view of land and sea with a seaport. The specimens of marble, accompanied by a catalogue, are confined to the productions of Sicily, exhibited in addition by a rim or border that encompasses the table.

In one of these apartments, about midway, are to be seen, suspended on the walls, several architectural drawings relating to a Roman Catholic church which was erected a few years ago in the presidency of Bengal at the private expense of the late Begum of Sirdanach, mother of Mr. Dyce Sombre, whose affairs were recently committed to the care of the Court of Chancery. The Begum of Sirdanach, in addition to the funds

expended in building the church, bequeathed a large sum of money to the Pope to be expended in masses for the repose of her soul; of which ceremonial, in the church of S. Carlo, in the Corso, a description has been given elsewhere. There is also to be observed in the same apartment, in addition to the drawings, an oil painting representing the consecration of the building; and underneath is the description of the ceremony, given in the copy of a letter on the subject, written to Gregory XVI. by the Begum. The picture, of moderate artistic merit, is of a peculiarly graphic character, and contains numerous groups of small figures, including the portraits of all the principal personages engaged. The Begum and the Roman Catholic bishop appear seated opposite to each other on two chairs in the foreground, Mr. Dyce Sombre in a general's uniform is on his knees before the Begum, and a numerous suite of civil and military authorities are standing in front. The artist, however, has, with somewhat of a ludicrous effect, represented the bishop and the Begum smiling at one another, as it were, sympathetically, while the hands of the bishop are resting on his knees in a distorted position, with the palms turned upwards, as if to convey a hint to the future benefactors of the church to be liberal in their largesses. The Begum's letter to the Pope, written in Italian, and inscribed within the frame of the picture, purports to be, according to a heading above it, a letter from the "Principessa Giovanna, Begum da Sirdanach, nella Presidenza della Bengalla, alla," &c. It is written in the most simple and familiar style, even with infantine sincerity, careless of concealing the overpowering sentiment of *amour propre* which evidently animates the writer; distinguishing most minutely every individual in the picture, by position, dress, and attitude, and expatiating particularly on herself and her own dress to his Holiness, as circumstantially as if the Pope were a person thoroughly cognizant of female apparel. For example, referring to the several figures one by one, she observes, "The person seated in such a place in front, and dressed so and so, that is I;" "The person on his knees at my side, is my son David Ochterlony Dyce Sombre;" and so she goes on, in a tone of extraordinary garrulity, to particularize every one in the several groups by turn.

The event was made the subject of a very fine group of

eleven marble figures, sculptured by Taddolini for the purpose of being placed in the church in Bengal, which I had an opportunity of seeing during the time the work was exhibited in the artist's studio, previous to exportation. Notwithstanding the extraordinary discordancy of the figures to be introduced, surrounding a sort of irregularly-formed pyramidical structure, of which the Begum is planted on the summit, and Mr. Dyce Sombre and several angels and saints are round and about it, the artist has been wonderfully successful in harmonizing the whole together, and producing a fine effect from his incongruous materials. For instance, from the oil painting of the Begum sent to England from Bengal for the purpose, in which the Begum is represented a short and undersized lady, dressed in the eastern costume, seated on a carpet, with her legs bent under her, smoking a hookah, he has imitated the figure in marble with a perfect resemblance in face, and very little deviation in dress and attitude, and has produced, nevertheless, a by no means ungraceful statue. For the features, in the first place, sculptured in marble, being particularly regular, show to advantage, as do also the pearl necklaces and gems with which the Oriental vestments are studded; and even the ungraceful attitude of the original, by a wonderfully happy effort of the artist's genius, by simply throwing the inclination of the body a trifling degree forward, and elevating or depressing the face in the same proportion, is converted to a posture of adoration. After the present apartment, the remaining rooms of the suite contain several pictures, the best of which are said to be one of S. Peter and S. Paul, by Fra Bartolomeo da S. Marco; S. Jerome, by Spagnoletto; the Resurrection of our Saviour, by Vandyke; a Madonna, by Guido; David and Saul, by Guercino; our Saviour disputing with the Doctors, by Caravaggio; and the colossal portrait of the Madonna, by Carlo Maratta, of which the mosaic copy under the clock in the cortile was before referred to. There is also, in one of the rooms, a frieze of stucco wrought in bass-relief by Thorwaldsen, representing the triumph of Alexander; and in another, a frieze by Finetti, representing really the triumph of Trajan, which has been converted, the better to harmonize in its subject with the Papal palace, to the triumph of Constantine. One of the ceilings, also, is painted in fresco by

Palagi, and another by Antonio Corsi. Moreover, in the last apartment, next the chapel, among the sheathing of the walls, are a few tablets of light-coloured pea-green marble, called "*verde di Corsica*," of which the only other specimen in Rome that I know of is in the Palazzo Mattei. The last apartment of all, next the staircase, is a chapel, of which the ceiling is vaulted in the form of a dome, and painted in fresco by Guido; as is also the altar picture, representing the Annunciation of the Holy Virgin. Here the circuit of the quadrangle being completed, the door opens on the landing of the staircase, by which we ascended at right angles to the door of the first apartment.

Admittance to the Quirinale gardens, attached to the Papal palace, is granted as a matter of course to all persons possessing an order from the maggior duomo to view the palace, by a door at the bottom of the staircase, which communicates with the gardens from the quadrangle. To enter the gardens, however, exclusive of the palace, a maggior duomo's order is not indispensable; nor, in fact, is any other formality requisite than to ring a bell, which may be observed at a door in the garden wall that bounds the Via di Porta Pia, midway, or thereabouts, between the Piazza and the Fontana Felice; on which summons the custode inhabiting a lodge withinside, though not to be found at home continually, is at all times, provided he happen to be on the spot, ready to admit the visitor, who is then at liberty to wander about the gardens alone as long as he chooses.

The area and position of these gardens, though not coinciding precisely with the cardinal points, may be distinguished, nevertheless, for facility of description in general terms, as an irregular figure, inclining to a long oblong, of which the north and south sides are the longer sides; the one commanding a splendid view over the roofs of the houses of Rome in the foreground, and the hills and mountains in the distance; and the other enclosed by the high wall of the Via di Porta Pia. The gardens are laid down according to the most rigidly formal style of Italian horticulture, with long broad gravel walks at right angles, bounded by very lofty shorn hedges of dark-green cypress, intermixed with box and bay-tree; of which, the pleasing variety of the dark-coloured and light-green

foliage is further heightened by the brilliant white of the marble statues and Hermes, which here and there on both sides stand embedded, and flush with the close-clipped surface. Here one may walk in every direction, no matter from what point the sun may shine, or the wind may blow, in profound shade and perfect shelter; while two streams of water, one on each side, run gently rippling along through clean-cut stone channels. In this delightful retreat, with the clear blue sky overhead, and at the extremity of each vista nothing to distract the sight or disturb the mind disposed to reflection, one emerges occasionally at the termination of the avenues, upon the points of convergence where four meet together,—open plots of ground, square or circular, laid down with parterres of flowers and a fountain in the middle. Hence the eye regales itself once more in open space among the mountains of the Campagna.

An agreeable pavilion, commonly called "The Casino," or "Cafè Haus," with the German pronunciation, built after the designs of the architect Fuga, at the beginning of the eighteenth century, is situated near the north-eastern angle of the enclosure. Immediately opposite the entrance is an aviary stocked with cooing doves and twittering little birds, and also a small shrubbery, containing several fine ancient marble busts on pedestals planted among the bushes. In this casino ladies desirous of being presented to the Pope are received by his Holiness; and admittance generally may be obtained by persons already in the gardens, on application to any of the labourers at work on the spot, who are all happy for a small gratuity to summon the functionary who keeps the key. The interior consists of nothing more than two very small rooms on the ground floor, with a vestibule between; of which the ceilings, as well of the rooms as of the vestibule, are painted in fresco, and the walls furnished with pictures attributed to Francesco Orrizonte, Pompeo Battoni, Giovanni Paolo Pannini, and Agostino Massucci. In addition to several fine ancient busts on pedestals, and Hermes, ranged round the walls, I observed among the articles of furniture, which were very few but well assorted, the writing-table and apparatus of Gregory XVI.; the table a fine slab of marble, and the inkstand a remarkably hand-

some and massive one, of gilded bronze. The pen was either really the wing-feather of a blue, red, and yellow macaw, or coloured in imitation.

Below the gardens is a portion of pleasure-ground appended to the northern and the western sides upon a lower level, to which sundry flights of steps lead from the northern side. Hence a walk leads under the northern wall to the westward of the upper enclosure, through a narrow slip of shrubbery, embellished here and there with grottos, fed with trickling streams of water from the scarped bank above. On this spot, which lies immediately under the north-eastern angle of the Quirinale palace, is a small plot of ornamental ground, enclosed by high walls at the sides, and at the extremity a magnificent artificial grotto, in front of which a fountain discharges aloft a copious jet of water. The grotto is a broad and lofty arch of very considerable depth, formed of rough stones in imitation of nature, of which the vaulted ceiling within is painted in fresco, and the pavement tessellated mosaic.

At the back of the arch, flanked by a numerous group of gilded figures of angels blowing trumpets, and playing upon various musical instruments, is an organ of curious mechanical construction, contrived to play by a sort of self-acting process, by means of a continuous current of air that blows the bellows. The object is effected somehow or other—for I had no opportunity afforded me of examining the interior—by the arrangement of a series of leaden pipes, in such a manner that the moment a cock is turned by the custode, and the water let into the pipes, the stream of air is created simultaneously, and the organ continues to play till the cock is turned back again. As regards the music, however, the instrument surpasses in feebleness of tone the most ordinary description of hand-organ, and the melody, even if the sound were louder, would be hardly distinguishable.

Upon each of the sides of the arch, supported on small columns, is a portico, which serves as a vestibule to a chamber excavated in the wall, in imitation of a natural cave, and containing a group of marble statues; of which, those on the right-hand side represent the Cyclopes working at their forge, in the manufacture of helmets, breastplates, and other celestial accoutrements. Of those on the left hand, which, however,

are similar, and correspond with the others, I have preserved no particulars.

Such being the appearance of the objects on the three sides of the tessellated mosaic pavement above referred to, which necessarily attract the attention, the greater is the surprise, consequently, of whomsoever the custode may think a fit object to play off a practical joke upon, when the latter, simply by turning a cock placed under one of the porticos, causes instantaneously, as it were, by a sudden revulsion of the order of nature, a violently pelting shower of rain to spring out of the ground, through innumerable tiny holes in the pavement in question, under the feet of the visitors —an innocent recreation on the part of the exhibitor, evidently constructed by the architect for the amusement of the Pope and his cardinals, or to be applied, perhaps, in the summer season to the ladies as a salutation, previous to their being presented to the Pope in the Casino. There is, however, one other object to be observed before departing from the present enclosure, which seems placed here as a memorial of the days of persecution of the early Christians, and, as it were, a "*memento mori*," calculated to hold in check the superabundance of mirth and levity likely to be excited by the exhibition of the squirting pavement: it is a rusty iron cage, armed within with long spikes—one of those terrible instruments of torture preserved from ancient times, in which the martyrs being enclosed, were rolled down an inclined plane, or over a precipice.

On making a circuit of the Piazza, after leaving the Quirinale palace, and crossing in front of the Via di Porta Pia, the left shoulder towards the building, we arrive at the Palazzo della Consulta, built in 1730 by Clement XII., after the designs of the architect Fuga. The palace is occupied at present, with the exception of the stables, which are held by the Pope's cuirassiers, by the Cardinal secretary of the Pope's briefs, and the Monsignor secretary of the Consulta, with their subordinate functionaries. The Piazza now trending to the southward, contracts within a straight broadway lying in that direction, and bounded on the eastern side by the Palazzo Rospigliosi, and by the gardens of the Colonna palace on the western side.

The Rospigliosi palace was originally built in 1603, after the design of the architect Flaminio Ponzio, by Cardinal Scipio Borghese, upon ground over which the ancient baths of Constantine are supposed to have extended from the other side, across the whole breadth of the area. Afterwards it became the property of the Cardinal Bentivoglio, and again of the Mazzarini, by whom it was considerably enlarged after the design of Carlo Maderno. For a long period, until the year 1704, it was the residence of the French ambassador, and finally was obtained by the family of the present Principe Rospigliosi, who inhabits it conjointly with the Principe Palavacini, to whom the ground-floor belongs exclusively. The rooms to which admittance is granted to the public are on the first floor of the building, and open on two days of the week, on Wednesdays and Saturdays. The entrance is on the rear of the building, by a portal which opens upon the Via della Consulta, and leads into the garden, which, according to the inclination of the plane by which we have advanced, is elevated to the height of the entire ground-story of the building. The garden is a small enclosure, which, with the exception of a fountain in the middle, an inseparable appendage in Rome to every open area, is laid down rather in a plain English style than Italian; and the fountain itself is of a simple corresponding construction, consisting of a surface of water, maintaining always the same level by three concealed streams which enter underneath, within a basin of travertino, encompassed by a solid balustrade of the same material. The whole ground is laid down in neat parterres of flowers, divided by smooth walks of white gravel; and on the northern side, or right hand, of the spectator, advancing towards the palace, is an open arcade of trellis work, painted light green, covered by a gently slanting roof of plain tiles, and containing within a double row of thriving young lemon trees. From the opposite or southern side, bounded by a wall breast high within, scarped to a considerable depth on the exterior, and furnished on the coping with a row of flower-pots of various classical forms, a fine view of the city and environs in that direction is afforded.

The palace itself bounds the extremity of the enclosure, remarkable in its appearance particularly on account of a broad frieze, composed of bass-reliefs, either original or copies of those

discovered in the adjacent baths of Constantine; not to forget, however, a black pepper-tree, a beautiful specimen of the plant, that stands close to the entrance. It resembles in growth and attitude the Highland or the weeping birch, with the delicate light-green leaf of the acacia. In due season it is profusely laden with bunches of hard red berries, containing the pepper-corn, of which the pungent aromatic flavour, when fresh gathered, is particularly agreeable.

The entrance to the palace is through the windows of one of the principal apartments, cut down to the ground in the French fashion. Of these, three in number, the central one is contained within an arched portal, flanked by a pair of Roman Ionic columns of rosso antico, and the two others are each contained within a rectangular portal, flanked by a pair of Roman Ionic columns of breccia corallina. The central columns are supposed each to be the largest specimen of rosso antico to be seen in Rome, though as they are partly built up in the wall I was not able to obtain the measure. The plinth, which seems to bear the usual proportion to the shaft, is two feet and half an inch in breadth. The quality of the marble is however very inferior, much lighter coloured than ordinary, and marked with a white streak which on each shaft alike runs nearly from top to bottom. The central room, called the chamber of the Aurora, the principal one of the suite, is especially remarkable for the celebrated group of the Aurora, by Guido, painted on its vaulted ceiling. The painting, known universally by the innumerable prints and painted copies distributed all over Europe, occupying a large flat oblong space in the centre, represents Apollo seated in his car drawn by four piebald horses, trampling on the clouds of night and ushering in the day; while in front, Aurora, followed by other nymphs, one with a torch representing the morning star, and others the Hours clad in light costume, gaily dancing along by the side of the chariot-wheels, scatter flowers as they go. It may be remarked that the colour of the sky and of the sea is of the same bright blue, without the slightest variation of shade between one and the other; and the colours of all the rest of the figures and objects not only bear no appearance of the effect of time after two hundred years' exposure, but are even more bright and lustrous than is quite consistent with

nature. A broad frieze painted by Tempesta along the base of the ceiling, representing the Triumph of Love and Virtue, surrounds the whole apartment; and on the walls are suspended some pictures, few in number, but attributed to first-rate artists. The SECOND APARTMENT, which lies at the right-hand extremity of the central one, is in its area a square of about 24 feet, and contains also several good pictures, among which, one, representing Adam and Eve in Paradise, is by Domenichino; and another, representing the Death of Samson, is by Ludovico Carracci. With regard to the latter, however, an extraordinary deviation from consistency in the rules of proportion may be observed, in comparing the size of the dislocated columns of the falling edifice with Samson's body, by which the diameter of the shafts is exceeded by not less than the double. One object preserved in this room is particularly worthy of observation—an ancient bust of green basalt of Scipio Africanus, discovered in the baths of Constantine, of which the expression of the countenance is very striking, particularly the compressed under lip, which is wonderfully indicative of determination. The bald head too is exquisitely formed, and remarkable by a cruciform scar on the sinciput, and the muscles of the hinder part of the neck or poll denote extraordinary physical power. The THIRD APARTMENT lies at the left-hand extremity of the central one, and contains also several fine pictures, among which are—our Saviour and the Twelve Apostles, by Rubens; the Rescue of Andromeda, by Guido; our Saviour bearing the Cross, by Daniel da Volterra; David and Goliah, by Domenichino; and others. In this room also are preserved four fine bronze busts discovered in the baths of Constantine, one of the emperor Septimius Severus, another of Caracalla, a third of Cato, and a fourth of Seneca. The bust of Seneca is remarkably indicative of vigorous old age, and covered over the whole surface of the face and forehead with a uniform network of minute wrinkles. There is also contained in this room a very beautiful small vase of white marble, said to be sculptured by Michael Angelo; and another, an exact copy of the same in bronze, executed by Bernini. Relative to the original, an anecdote is related by the custode, to the effect that Michael Angelo, at an early period of his career, before his fame was established, was employed by

some great personage to make an ordinary mortar for pounding spices for the use of the kitchen, for which service he had been insidiously recommended by a jealous rival, with a view to depreciate his talents. Whereupon he immediately seized his chisel, and eagerly availing himself of the opportunity intended to depress him, produced the beautiful object in question from a block of white marble.

As regards the other apartments on the ground floor to which the public are not in due course admitted, these are said to contain—in addition to a select collection of pictures, among which is a S. Cecilia, by Domenichino, as well as his original sketch or abozzo of the Four Evangelists, painted on the dome of the church of S. Andrea della Valle—some landscapes by Paul Brill, &c., several ancient statues and busts, and a large tazza of verde antico, a fine candelabrum, and eighteen fresco pictures large and small, all discovered in the baths of Constantine.

On crossing the Piazza from the Palazzo Rospigliosi, there is, upon the south-western angle, a palace of which the northern front faces the Quirinale palace, and the southern front enclosed within a garden may be seen by proceeding a few paces along the declivity by the Via del Quirinale. Upon the southern front in question is a very excellent sundial, than which, notwithstanding the great utility in consequence of the mode of reckoning time in Rome, and the extraordinary prevalence of sunshiny days which render such an implement applicable, there is hardly any other, if any, beside this one to be found in the city. As the scope is confined to eight hours in the day, from eight in the morning till four in the afternoon, the scale of graduation upon a vertical plane is constructed large accordingly—so large in fact that even the minutes may be read with facility.

The gardens of the Colonna palace are immediately opposite the Rospigliosi palace, as before stated; and admittance is to be had at all convenient hours by ringing a bell at the portal, provided the custode, who is a remarkably civil and obliging personage, happens to be within hearing. These gardens comprise an extensive rectangular plot of ground on the brow of the Quirinale, that extends sloping downwards on the side towards the Corso, and is connected with the Colonna palace

below by an arch thrown over the street called the Via della Pilotta. And not only are all the ruins of the baths of Constantine remaining at the present day, as well as other interesting monuments of ancient Rome contained within the enclosure, but it is one of the many charming spots to be found within the walls, whence, with a highly interesting spectacle in the foreground, an extensive prospect of the modern city lies spread out in the distance. The walks are sufficiently numerous, and long enough to afford an agreeable promenade, sheltered by lofty hedges impervious to the rays of the sun, and interspersed here and there with ilex trees. There is also nearly opposite the entrance a huge stone pine, a remarkable object from all distant elevated spots, which is said to be upwards of 500 years old, according to documents existing in the family; and in fact its extraordinary dimensions, the gnarled trunk, and extensive circular tufted canopy of dark green foliage, would seem to warrant the assertion. The ground, however, is not laid down in the rigidly formal style of the Papal gardens, neither is it otherwise in any way comparable, on account of the limited extent, though the walks are diversified here and there by parterres of flowers in the open areas.

In one of the latter is a fountain stocked with a multitude of gold fish of all sorts and sizes, which have become so remarkably tame that young and old lift their noses out of the water and take a piece of bread readily out of the hand of a stranger. The little colony, under a state of mind so tranquil as is implied by such an entire confidence in the human species, have multiplied and thriven exceedingly—so much so that the narrow limits are crowded with fish of many generations, all distinguishable by size and colour, and governed as it were by patriarchs, exceeding all the rest by their extraordinary fatness.

There was also in these gardens, at the time I visited the spot, in 1841, a very large horned owl, kept in a spacious wooden cage close to the entrance, almost the finest I ever saw of his kind, which being continually maintained by the old custode in the most perfect health and feather, commanded universal admiration. But the poor fellow perished the same year by a singular casualty, from which he might have been easily rescued had not the chances been against him. For a tree that grew close by was blown down in the night and over-

whelmed the owl and cage so completely that he was given up as lost, and no pains taken to rescue him, till several days afterwards, when in the common course of proceedings on the removal of the branches of the tree for firewood, the wooden cage, to the great surprise of the old custode, was discovered unbroken, and the bird still alive within it. But the owl, whether from the effects of bodily pain, or of starvation, or of mental uneasiness, was never more the owl he used to be in the days when the eyes of a celebrated naturalist would water with longing desire to have him in a glass case in his cabinet; and times were sadly changed since he sat with large round glaring orbs, on his perch in full glory, and if perchance a mouse were offered him, even in the midst of his meditations, not a moment's hesitation did he show, were it dead or alive, but he took it immediately, and then it was only a single snap and a chuckle and the mouse was gone in an instant! Whatever the cause of the injury, he never rallied, but passed the last days of his life, as the old custode seemed desirous to explain to me, in a state of utter despondency, eating and drinking nothing, but winking and blinking his eyes till he fairly fell off his perch, and shut them altogether; and there he lay when I saw him in the spring of 1842, a year afterwards, at the bottom of the cage, emblematic of the forgetfulness of mankind towards the departed great, a neglected mass of dried bones and feathers, that nobody thought it worth while to meddle with.

The ruins of the baths of Constantine are situated upon the north-western angle of the Colonna gardens, of which in fact the ruins may be said partly to form the boundary along the crest of the hill towards the Corso. The ruins in question consist of several large barn-like chambers that extend down the slope of the bank nearly to the bottom, and the lower portion of the walls, regarded in the light of a ruin, is in excellent preservation; the upper portion, for the most part, completed by modern brickwork, being covered with a modern tiled roof, and converted to the purpose of hay magazines. As the garden wall is not more than breast high, the roofing of some of the chambers deficient, and the chambers empty, a satisfactory view is had from hence of the interior, and of several of the arches turned upon a double course of square 22-inch bricks or tiles, according to the fashion of the period. An excellent view may

also be had of the same ruins from another point below, on descending to the Piazza della Pilotta, and proceeding from thence into a cortile adjoining immediately underneath the spot in question. Admittance is readily granted within the cortile by the non-commissioned officer commanding the pontifical dragoons, whose stables and guard-room are established there.

Towards the southern extremity of the gardens, near the stone pine, are some stupendous fragments of an ancient building which are generally characterised as the ruins of the Temple of the Sun, though antiquaries are divided in opinion on the subject, and some suppose them to be the remains of a Temple of Health, and others of the Senaculum of Elagabalus. Whatever ancient building they formerly belonged to, it was evidently one of the most stupendous size; and as the fragments in question have never to all appearance been removed from the spot where they fell, the more strange it is, and the more convincing proof of the extreme finiteness of antiquarian knowledge is the fact, not only that any doubt at all should be entertained now-a-days of the identity of such a temple, but of a temple built so late as the end of the third century, and dedicated with extraordinary pomp and ceremony. For the emperor Aurelian on that occasion, after the subjugation of Palmyra, sitting in a car drawn by four elephants or four stags, and accompanied by the captive queen Zenobia bound by fetters of gold, and led by a golden chain fastened to her neck, is said to have been preceded by twenty elephants, four tigers, and other wild animals, and to have led a procession to the Capitol for the purpose of a triumph and the consecration of the Oriental spoils to the gods, which occupied nine hours in the ceremonial. Is it not, therefore, unaccountable, or rather is it not an indication of the will of Providence, relating to this magnificent pagan edifice, in which the rich spoils of Palmyra, amounting by the records of history to fifteen thousand pounds weight of gold, a golden image of the sun, and a golden image of Belus, the Baal of the Scriptures, were deposited, that all the learned antiquaries are incompetent to determine its position, and every recognizable vestige of its impious worship is blotted from posterity? Nothing in fact now remains of the building but the objects in question, two enormous fragments of a pediment belonging to the

Corinthian order, the one a portion of the frieze and cornice, and the other a part of the architrave and of the upper member of the same pediment comprising one of the angles. Both highly ornamented with sculpture; but the enormous magnitude cannot be precisely described, on account of the difficulty of obtaining an actual measurement, owing to the irregularity of the figure, and also because the lower portion lies buried several feet below the soil, which has accumulated above the ancient level. It may, however, be positively asserted that, with the exception of one other enormous fragment of an entablature belonging to the Temple of Venus and Rome, somewhat approaching in bulk to those in question, which may be seen opposite the Colosseum, there is nothing else in Rome or the neighbourhood to be compared to them.

From a point very near the above-mentioned objects a flight of steps descends to the arch before referred to, which crosses the Via della Pilotta. On the other side another small garden, belonging to the palace, extends to the rear of the building whose front, with the exception of the church of SS. Apostoli, which is, as it were, embedded in the ground plan, occupies the whole of the western side and the north-east angle of the Piazza de' Apostoli, close and parallel to the Corso.

The Colonna Palace, one of the finest and most extensive in Rome, was commenced by a Colonna, Pope Martin V., about the year 1430, and was completed afterwards by the cardinals and princes belonging to the same ancient family. The southern portion of the building, in the rear of which is the garden and the arch across the Via della Pilotta, is in the occupation of the French ambassador, and above the portal may be observed accordingly inscribed on a painted scroll, as if for the purpose of inculcating the principles of liberty among the Roman people, a lengthy extract from the *Charte* of Napoleon. The other entrance to the northern portion, in the occupation of the family, containing a splendid collection of pictures, to which admittance is readily granted, is by a porte cochère or arched gateway on the north-eastern angle of the piazza. Hence the approach to the apartments, which are on the first floor of the building, is by a handsome staircase, where is to be observed engrafted on the wall on the second flight a large head of Medusa, in bass-relief on a circular tablet of

porphyry. Underneath it is the following Latin inscription, which, written in the jocular epigrammatic style much in vogue among the popes of all ages, endeavours to draw a comparison between the palace and the Golden House of Nero:—"In hâc aureâ domo memoriam Neronis habes, non facta, Medusæ caput, non damna: monumentum huic soli datum esse, placare Medusas, non ferre Nerones." A door from the landing-place communicates at once with a lofty ante-room, furnished with a throne and canopy, the ordinary appendage in the palaces of Roman princes, though at present the chamber in question serves as a waiting-room for the servants and custode of the picture-rooms. Of these apartments it may be observed generally, that between the ante-room above cited and the principal room at the extremity of all, called *par excellence* the picture gallery, there are five smaller rooms lying from north to south, and facing towards the Piazza de' Apostoli. Of the pictures in these five rooms or of the remainder I will not attempt to give any account, but with regard to the rooms themselves and the other objects which are contained there, worthy of notice, I may observe, as regards the FIRST ROOM, or the room next the ante-chamber, that the area is square, the ceiling vaulted, and the walls hung with fine ancient tapestry, and that two tables of giallo antico and one of verde antico are contained in it. In the SECOND ROOM the ceiling is vaulted, the walls are hung with tapestry similar to the preceding, and the jambs and lintels of the doors are of verde antico. In the THIRD ROOM the ceiling is vaulted, the walls are hung with light blue damask, and the jambs and lintels of the doors are of verde antico. In this room is to be seen a large portion of an ancient curule or pontifical chair of white marble, probably a curule chair, though the chairs of the Roman bishops and pontiffs, as I had occasion to remark in my introductory chapter, so nearly resemble the ancient curule chair that the difference is not easily discernible. The present fragment serves as the pedestal of a table on which is placed an ancient circular urn of white marble. In the FOURTH ROOM, which is furnished with a throne and canopy similar to that in the ante-room, the ceiling is flat and lined with gilded coffers, the walls are hung with crimson damask, and the jambs and lintels of the doors are of verde antico. In this room are contained two tables of verde antico. The FIFTH

ROOM is not only the fifth room in the suite of those preceding, but serves as a vestibule to the picture gallery, the latter lying in the direction from west to east, and at right angles to the others; and hence, the communication between the vestibule and the gallery being by a broad open portal, both rooms are part and parcel with each other, and the larger and the smaller included in the same line of perspective. With regard, however, to the fifth room or vestibule separately, the area, if not precisely square, is nearly so, the ceiling vaulted to the area, and painted in fresco, and the walls are furnished with fine pictures. With regard to the articles of furniture contained in it, there are two objects, in addition to several handsome tables, particularly worthy of observation. Of the tables, however, in the first place, there are two very fine ones of oriental jasper, of which the prevailing colour of the ground is red, and the streaks bluish white with minute reticulated veins of black; and also two others similar in size and form to the above, of nero e bianco, on one of which are placed a pair of busts, and on the other a pair of bronze statuettes.

The first of the pieces of furniture alluded to, which is on the southern side of the room opposite the entrance, is a cabinet of exquisite workmanship, made about the year 1640 by two Germans, brothers, Francis and Dominic Steinhardt, who expended thirty years, it is said, in the performance. It is constructed in the form of a temple, and supported by an ornamental group of warlike implements, distributed in the form of a trophy, spears, battle-axes, cuirasses, shields, helmets, &c., and flanked by a pair of walnut-wood figures, large as life, of negroes, in a crouching attitude as if bending under the weight. The colour of the material represents with good effect the dark skin of the Ethiopians, and the surface is very highly polished. The figures, moreover, of which the muscles are strongly and artistically developed, are provided with teeth, girdles, and the whites of their eyes of ivory. The body of the cabinet is a complete architectural elevation of a building, with wings on each side, and in the middle a frontispiece with a pediment, supported on miniature fluted Corinthian columns, precisely 22½ inches in height, with capitals, torus, and plinths of ivory, and shafts fluted with ivory and ebony. The whole frontage, of which the breadth is 8 feet 3 inches, is of ebony and ivory, surmounted

by a balustrade crowned with small figures of gilded bronze, and upon the façade, on all the prominent parts, are engrafted very exquisite bass-reliefs on tablets of ivory. One of these occupies entirely the tympanum of the pediment, and another, the chef-d'œuvre of the whole, the principal portal. The latter is really a very extraordinary piece of workmanship, for it is nothing more nor less than a copy in miniature of the Last Judgment of Michael Angelo, in which all its multitudinous figures are sculptured with surprising exactness.

The other piece of furniture, which stands on the northern side of the room opposite the preceding, supported by three bronze figures of negroes, is also a very beautiful cabinet, in the form of a temple, of which the frontage, 5 feet 9 inches in breadth, and 2 feet 11 inches in height, encrusted over the whole surface with tablets of oriental jasper, lapis lazuli, and inferior gems of all sorts, with tablets also of mosaic and of *pietre dure*, is surmounted by a balustrade of gilded bronze crowned by a row of little statues of the same material. The main entablature is supported by ten miniature fluted Roman Ionic columns of mother of amethyst with gilded capitals.

The length of the picture-gallery is about 150 feet and the breadth about 36 feet, and at the farther extremity is another vestibule raised by a flight of seven steps to a higher level; so that, allowing 36 feet for each vestibule, the whole length of the vista from end to end is 222 feet. The ceiling of this stately chamber is an elliptical vault of very considerable flatness, entirely covered with continuous fresco painting, comprehending large figures introduced in landscape designs, and architectural objects, which altogether form a vast extent of surface, and the brilliancy of the colours creates a very superb effect. The pavement is composed of highly-polished tablets of the finer sorts of marble, verde antico, Africano, breccia corallina, Porta Santa, breccia di Francia, &c. Both the portals, the one by which we have entered and the other elevated on the steps at the opposite extremity, as above stated, are alike conspicuous objects and similar to one another, each consisting of a remarkably broad and lofty aperture, of which the jambs and lintels are of giallo antico, the jambs inlaid in the inner part with Africano, and an entablature above, supported on a pair of composite columns of giallo antico, with capitals, torus,

and plinth of Hymettian resting on a base of Africano. The above-mentioned entablature, moreover, is splendidly wrought and gilded, and the columns are flanked by a pair of white marble statues elevated on pedestals. Upon the side walls, in addition to the numerous collection of pictures suspended at intervals, are to be observed a noble range of pilasters of giallo antico which support the cornice, and rest upon a splendid dado of Africano with cornice of Hymettian. Between the pilasters are two rows of windows with jambs and lintels of Africano, whence an exceedingly mild and well-directed light fills the whole apartment, and between the windows the vacant spaces are filled up by heraldic devices in bass-relief on gilded bronze. And finally, on each side are a row of eight marble full-length statues on pedestals planted on the pavement, making, together with the two pair which as above stated flank each portal, twenty statues altogether: and yet, notwithstanding the number and description of all these objects, the pictures in the apartment still maintain a pre-eminence in number and general appearance among the decorations. There are besides in this magnificent gallery four very fine tables of Oriental alabaster, each supported by a pair of gilded human figures the size of nature.

The seven steps leading to the vestibule at the extremity of the gallery are of Hymettian marble, very broad and highly polished. The ceiling of the vestibule is vaulted and painted in fresco, and the pavement of fine inlaid marble. Here the entablature above the magnificent window opposite the entrance, which forms a conspicuous object all along the gallery, is of Porta Santa, and supported by a pair of Roman Ionic columns of verde antico with capitals of white marble, flanked by two pairs of flat pilasters, of which one pair are Sicilian jasper and the other pair rosso brecciato, the whole surmounted by a splendid group of warlike implements distributed in the form of a trophy, comprising flags, cannon, &c., all of gilded bronze highly burnished. On each side of the chamber is a window, of which the jambs and lintel are of breccia corallina, and below the window a portal of the same material; and, with the exception of these objects, the whole of the remaining surface on the walls is covered with pictures. Here also are two fine tables of Oriental jasper.

From the Piazza degli Apostoli two streets lead northward; the one from the western angle called the Via del Archetto, and the other from the eastern angle called the Via di Marcello; and these two streets are connected about mid-distance by a small way or passage, in such a manner that all three ways together form the figure of the letter H. In the middle of the connecting passage, which is a public thoroughfare, is a small chapel, sanctified by the presence of one of the most celebrated miraculous pictures of the Madonna to be seen in Rome, called the Madonna del Archetto, in consequence of an arch with a pair of folding doors, or rather a double arch with two pair of folding doors, and a chapel in the space between them. In the chapel, however, is preserved the picture of the Madonna in question, illuminated by a cluster of lamps which are kept continually burning on the spot, and surrounded, enter at what period one will during the day, by a pious group of two or three, three or four, or five or ten, more or less, religious Catholics engaged at their devotions. For the service of these a basin of holy water is always preserved close to the entrance, and for their further accommodation are a couple of benches, one on each side, which are occupied occasionally by all manner of grades of society, from the noble to the common beggar. Other people, meanwhile, engaged in their daily occupations, passing through the chapel casually and without premeditation, either utter a short prayer and go on, or perhaps stop an instant, bow their head at the shrine, and immediately depart by one of the pairs of folding-doors as they entered by the other.

Many wonderful stories are told of this picture of the Madonna, not only relating in general terms to miraculous movements of the eyes, that are said to have been observed on many occasions; but I was myself assured by a well-educated Catholic gentleman, a person who I feel confidently persuaded believed most implicitly every word he related, that particularly in the year 1837, a few days previous to the appearance of the cholera, the event was as it were foretold by the miraculous movements of the eyes alluded to, which fact, moreover, he said, was attested by several credible witnesses. The phenomenon may perhaps, after all, be caused by an optical illusion, for the picture, though small, is a very beautiful portrait, of which

the remarkably tender, languishing expression of the eyes is considerably heightened by the position of the lamps, which throw the light full upon the wood or canvas, and at the same time dazzle in a considerable degree the eyes of the spectator; so much so that, as I regarded steadily the tremulousness of the rays, which was quite perceptible, I could readily imagine that, in the instance of a person of weak nerves or of one prejudiced in expectation of the coming miracle, and looking at it for a long time together, the tremulous action might be actually transferred to the organs of sight, and thus cause the deception.

With regard, however, to other common and customary acts of veneration expressed every day and everywhere by the Roman people, not only towards the pictures of the Madonna of a miraculous character, but also towards a multitude of inferior portraits of the wayside chapels, furnished with a light continually burning before the picture, with the inscription "*Santissima Maria, Madre del Dio, pregate Gesu per me,*" inviting people to bow the knee before it as they pass by,—there are in addition to be met in the streets occasionally a curious description of portable shrines of the Madonna and of various of the saints, transported from place to place about the country by persons of the lowest class, in appearance mountebanks, who, on what authority I know not, are permitted to expose to the view of the credulous multitude the effigy of the Madonna or of some particular saint of an influential character, and gain their livelihood by the sale of small printed papers, supposed to have acquired from its influence the properties of charmed amulets. One fellow, at present in my recollection, paraded the streets of Rome attended by his wife for several days successively, carrying on his shoulders a tall, upright wooden case, the size and form of a puppet-show, which, on arriving at an open spot or piazza, having set down and placed upright, he would open a pair of folding-doors and show the venerable figure of an aged saint whose name I did not happen to inquire, made of wax painted in natural colours, with light blue eyes of glass, and the hair and beard long and white as silver, of the natural size, moreover, and dressed in the real garments of a friar with crucifix and rosary. He then immediately commenced haranguing the people, in voluble and euphonious Italian, on the subject of the many miraculous

cures of maladies performed by his saint in various places, which he himself, he said, had witnessed, until having produced, as he imagined, a sufficient impression on the minds of his hearers, or perhaps having conveyed to the wife a private signal, she, at any rate, as if at a preconcerted period, produced the amulets, which were purchased at the price of a baioccho each with great avidity. The proprietor, however, talked even on all the time without a moment's pause or hesitation, relying, as well he might, on the vigilant eye of the wife for his customers; for the woman on her part, satisfied with the slightest look, movement, or appearance of an inclination to buy, handed over the amulets with all possible readiness across the people's shoulders, till finding the demand begin to flag, and perceiving that the proper moment had arrived for decamping, gave, I suppose, in her turn a signal to the husband, who then closed the doors of his saint accordingly, hoisted the box upon his back, and departed to another quarter.

There is yet one other observance, of a totally different character from the preceding, practised every year in the streets of Rome with regard to the pictures of the Madonna, which, on account of the antiquity of the origin and the simplicity of the demonstration, is highly interesting to Christians of all denominations. Groups of Calabrian shepherds descend from their mountain heights regularly at the Christmas season, according to custom from time immemorial, and make an annual pilgrimage to Rome for the express purpose of wandering about from place to place in the city, and saluting with their native music all the various portraits of the mother of our Saviour. The primitive pastoral appearance of these people, and their wild mountain melodies, harmonize especially with the simple sentiment of homage naturally generated in the mind on the recurrence of our Lord's nativity; for their clothes, together with their instruments, are actually such as may readily be imagined to be both the same, unchanged and unimproved, that have been handed down from generation to generation from the birth of our Saviour. As regards the dress, in the first instance, the hat, high-crowned and conical, is of coarse black felt, with a broad brim, encircled round the head with bands of different-coloured ribands, and ornamented occasionally with a peacock's tail feather. The garments are

of the reddish-brown cloth of the country, patched abundantly with goat and sheep-skin, the wool or hair outwards, with gaiters on their legs of the same raw goat or sheep-skin, and on their feet shoes of raw cowhide bound with thongs like the mocassins of the North American Indians: their stockings are of coarse brown or blue home-made worsted.

As to their instruments, some days before Christmas-day, when the *piferari*, as they are called, are wandering about the streets in groups consisting of two or three musicians, one or two play upon a small wooden pipe and the other a bagpipe. The bagpipe, of the most ordinary description, is made of the raw skin of a goat; and the pipe, of the very coarsest workmanship, is of unpolished wood, about eleven inches long, quite straight, pierced with eight holes, terminating with a funnel at the extremity like a clarionet, and furnished at the other end with a reed for a mouth-piece. It is in fact very probably the identical kind of pipe or "tibia" alluded to by Horace in the twelfth ode of the first book:—

> "Quem virum aut heroa lyrâ vel acri
> Tibiâ sumes celebrare, Clio?"

The term "*acer*" may at any rate be applied to it with extraordinary propriety, as the sound is particularly acute and stridulous. At the same time the instruments of a party of these minstrels, either one pipe and a bagpipe, or two pipes attuned to thirds and a bagpipe, though very loud and piercing, are perfectly harmonious, full of liveliness and pathos, and heart-stirring as the Highland pibroch, such as, combined with the figure and costume of the performers, idealizes in the mind disposed to serious reflection a vivid imaginative picture of the appearance of men and things at the early period when the star of the East, announcing the birth of our Saviour, shone in Bethlehem.

From the moment that the *piferari* arrive, eight or ten days before Christmas, till the day of the festival, not only for the whole day, but for more than the whole day, by dark and by daylight, three or four hours before sunset till three or four hours afterwards, in the depth of winter, do they wander about continually from place to place all over the city. Morning and evening, night and day, during the period, they are to be

seen and heard, sometimes in the open streets before a picture of the Madonna suspended against the wall of a house with a lamp burning before it, where the moment they arrive they stop, cross themselves, and then begin to play, observing while they play invariably a devotional attitude, bare-headed, the high-crowned hat suspended by a string upon the shoulder, the body bent forward, and the eyes raised reverentially towards the picture. Sometimes as one walks along the streets their thrilling melodies fall upon the ear in a subdued tone issuing from the farther extremity of some lane or alley, and not unfrequently from the interior of a public hotel or coffee-house, whose proprietor provides a picture of the Virgin in his principal apartment with lights at his private expense.

As regards the emolument of these people, the visit of the Piferari to Rome at Christmas may almost be called gratuitous and disinterested; for though they readily accept at all times, and even not unfrequently solicit, a small gratuity of the passers by, their object is evidently undertaken in a considerable degree from a sentiment of religious chivalry. They are at any rate unobtrusive; and though perhaps, while remaining in Rome, really dependent on the bounty of the inhabitants, are actuated, I have little doubt, by a paramount—by a conscientious determination to perform the service of their vocation faithfully. For I have not unfrequently had an opportunity of observing their behaviour on many and various occasions when nothing but an earnest sense of a self-imposed duty could have influenced their operations. Sometimes in a dark winter's morning, hours before sunrise, I have heard them playing before a picture of the Madonna, suspended in a retired street underneath the window of my own apartment; and at other times during a morning's walk I have frequently surprised a party unawares, in an out of the way spot in the outskirts of the city, between two dead walls where they could not reasonably have expected to be witnessed by any body, standing and playing in front of the solitary picture suspended there, bare-headed as elsewhere, and precisely with the same scrupulous observance of decorum as if surrounded by a crowd of spectators in the Corso. So soon, however, as the day of the festival is gone by, they play no more; and as if their holy mission for that year were at an end, wander listlessly with their mute

instruments, some days after Christmas, either about the streets in groups as before, or frequent in considerable numbers the sunny steps of the Trinità de' Monti, basking in pastoral idleness, after the same manner and with the same object as swallows on the roof of a house previous to migration. Then the broad platforms of that noble flight of steps are enlivened by their party-coloured habiliments for several days together, till, on bending one's way thither some fine morning, expecting to gratify the sight with the accustomed picture that rendered the spot so gay, all the objects have vanished, and the eye falls as it were in sadness upon the vacant frame. The piferari, with the exception of one or two who engage themselves as models to the artists, and remain the whole winter, are already on their route to their mountains in Calabria, whence, as like swallows they have taken their flight altogether, so sure as the swallows return again in May will they return again to Rome on the next year's Christmas.

The fountain of Trevi is a very short distance, a little to the eastward of north, from the Madonna del Archetto. To go thither it is only necessary to proceed to the northern extremity of the Via di Marcello before referred to, thence turning eastward to the right by the Via del Umiltà, and again northwards to the left by the Via di S. Vicenzo. The latter street ends in the Piazza di Trevi, or the open space so called immediately in front of the fountain. The fountain of Trevi, together with the Fontana Felice on the Viminale, and the Fontana Paolina on the Janiculum, both which latter will be referred to elsewhere, is one of the three principal Roman fountains, supplied for the most part by ancient aqueducts, which, notwithstanding the lapse of time since the days of the Roman empire, are still in effective operation. The ancient source from which the fountain of Trevi receives its streams, through channels lined with the unworn cement of former ages, is the "*Aqua Virginis*," distant about eight miles to the north of Rome, between the roads to Tivoli and Palestrina, where the spring, it is said, was indicated by a peasant girl to some Roman soldiers, in the time of Marcus Agrippa, who accordingly conducted the water to his baths adjacent to the Pantheon, by an aqueduct which, in a circuit of fourteen miles by a subterraneous course, enters the city walls close by the Porta Pinciana.

From this aqueduct, subsequently repaired by the emperors Claudius and Trajan, and proceeding by the Piazza di Spagna along the Via Condotti, a new branch was thence constructed by Pius IV., about the year 1560, leading to the present site of the fountain of Trevi. The fountain of Trevi, therefore, notwithstanding that it is renowned for the abundance of its water, comprises only half the volume of the Aqua Virginis.

The plan of the fountain of Pius IV. was a very simple one, comprising three plain jets of water; and the name of Trevi was given to it in consequence of three streets, which, though the number has since increased to five, diverged at that time in three different directions from the Piazza, and there formed a *trivium*. Subsequently, about the year 1735, Clement XII., Corsini, built on the site of the fountain a palace, to which he conceived the idea of rendering the fountain subservient by constructing an artificial rock, which, while he caused the water to gush from it in all manner of fanciful ways, served as the palace's substructure. Such is the palace accordingly, and such its foundation, built after the design of the architect Niccola Salvi, the former consisting of a handsome central projecting elevation flanked by lateral wings, each faced by three Corinthian pilasters of travertino, and containing each two rows of three windows. Within a niche in the central portion, of which the entablature is supported by four Corinthian half columns, is a splendid group by Pietro Bracci, consisting of a colossal figure of Neptune standing in a chariot drawn by two seahorses led by Tritons, flanked by two statues of females sculptured by Filippo Vallé, in smaller niches, the one a figure of Health, and the other of Abundance. There are moreover, above the latter statues, two bass-reliefs—one by Andrea Bregondi, representing Marcus Agrippa, the founder of the aqueduct, and the other by Giovanni Grassi, representing the peasant girl discovering the source of the stream to the Roman soldiers. Above is an attic crowned by a balustrade supported by four rural deities represented by Caryatides, corresponding with and planted above the four half columns; and upon the centre of the balustrade is an emblazonment of the arms of Clement XII., with a pair of angels as supporters.

The following inscription, relating to improvements sub-

sequently made by Benedict XIV., who replaced the statues and bass-reliefs which were originally made of stucco, with others as they are at present, of real marble, is also to be observed upon the attic:—"Perfecit Benedictus XIV. Pont. Max."

Such being the northern façade of the palace, the figure of Neptune stands prominent as it were on a lofty and commanding position, while from the rugged rock under his feet the water gushes abundantly and in all directions in heavy streams and smaller jets, as if from natural figures, as well as from the horns of the Tritons and the nostrils of the seahorses, composing altogether a cascade of magnificent calibre, whose united waters fall into a basin of corresponding dimensions, immortalised by the nocturnal visit of Corinne by moonlight, and in appearance a little lake of troubled waters from whence the reverberated sound of the tumbling cataract is heard at a long distance. For the surface, which is enclosed by a row of marble posts connected by chains along the whole periphery, is considerably below the level of the Piazza. The general design of the work has, however, been severely criticised, notwithstanding the magnificent picture presented to the eye, of the God of the Ocean emerging in state from his submarine palace, on account of its discrepancy with the dry historical matters of fact represented by the bass-reliefs. In my very humble opinion, there is no more incongruity in introducing a mythological subject upon a modern architectural elevation, than in decorating with ancient statues the halls of the Vatican. The effect is mainly grand certainly, and notwithstanding the judgment has been pronounced in high-sounding antitheses, few persons behold the fountain of Trevi without admiration.

A street leads from the Piazza di Trevi in a northern direction, and at a little distance another street, the Via di Crociferi, diverges from it due west towards the Corso, and upon the débouchure, on the northern side, the small church of S. Maria a Trevi stands upon the angle. This little church, which will be briefly referred to presently in the description of churches, is supposed to have been originally built, together with a dwelling-house, by Belisarius, though the authority is so uncertain that it were hardly worthy of being mentioned here at all, were it not that there is no other existing monument in Rome

of that remarkable personage. He is said to have built and resided in a house somewhere on the Pincio; but even if the story of his having sat begging alms at the Pincian gate were not regarded as a mere fable, nobody has ever yet pretended to point out any other more precise position for his habitation.

CHAPTER IV.—SECTION II.

CHURCHES.

S. MARIA IN VIA.

AT the extremity of a street called the Via Cacciabove, which diverges eastward from the Corso, opposite the Piazza Colonna, the church of S. Maria in Via is situated—a small church, of which, though it contains a good many fine marble columns, I find nothing related.

The interior is constructed in the form of a single nave, with four lateral chapels on each side; of which it may be observed generally, that all are contained within arched recesses, and that all, with the exception of the fourth on the right-hand side, are protected by balustrades of different sorts of marble; and farther, as relates particularly to the columns which support the pediments of the altars, and beginning on the left-hand side, the columns are as follows:—In the FIRST CHAPEL, a pair of giallo brecciato, with capitals, torus, and plinth of white marble; in the SECOND CHAPEL, a pair of Porta Santa; in the THIRD CHAPEL, a pair of breccia traccagnina; in the FOURTH CHAPEL, a pair of Porta Santa. And on the right-hand side, in the FIRST CHAPEL, which serves as a baptistery, a pair of pavonazzetto; in the SECOND CHAPEL, a pair of breccia rossa; in the THIRD CHAPEL there are no columns, but the pediment, which is in the broken form, and is supported on a pair of brackets, contains within the open space a monumental tablet; in the FOURTH CHAPEL also there are no columns, but a large figure of our Saviour on the Cross, of painted wood, as large as life, is placed above the altar instead of an altar picture, and flanked by a pair of ancient white marble vases placed on pedestals.

The choir, which is formed by a deep arched recess, is protected by a balustrade of cotanella, with cornice of Carrara, flanked by two portals of pavonazzetto; and the high altar, at the extremity, is contained within an absis, of which the cornice is supported on pilasters of cotanella. Its pediment rests on a

pair of columns, which, viewing them at a distance, and with a scarcity of light, appear to be Sicilian jasper.

S. MARIA A TREVI.

The little church of S. Maria a Trevi is a very short distance south-east of the church last cited, at the eastern extremity of the Via de' Crociferi, upon which street, leading from west to east, the gable faces, and its eastern flank upon the street which leads northward from the fountain of Trevi. The church is said to have been originally built by Belisarius; some say together with a dwelling-house annexed to it, though of the latter, if it ever existed, there is nothing remaining. Notwithstanding the interest which one might suppose would be attached to the building on account of its founder, there are no accounts of it for a period of ten centuries after the death of Belisarius, till in the year 1575, the year of the Jubilee, it was conceded by Gregory XIII. to the religious order of the Crociferi; and the latter rebuilt it, as appears by the following Latin inscription (which bears, however, no reference to the house), above the entrance. The inscription is engraved on two separate tablets, one at one side of the portal, and the other on the other, in such a manner that the lines extend over both continuously in a straight direction:—"Ecclesiam hanc beatæ Mariæ Virginis olim a Belisario constructam, vetustate collapsam, Ordo Crociferorum fundamentis, erexit anno Jubelei MDLXXV., sedente Gregorio XV. Pont. Max."

The interior is constructed in the form of a single nave, with a lateral chapel on each side, of which the one on the left hand contains a pair of columns of verde antico. There are no marble columns belonging to the high altar, though all three altars contain altar pictures.

S.S. APOSTOLI.

The church of the S.S. Apostoli is upon the eastern side, one of the long sides of the oblong open area called the Piazza degli Apostoli, situated close and parallel to the Corso, nearly opposite the Palazzo Doria. It is said to have been originally built by the Emperor Constantine, immediately underneath his baths on the Quirinale, though there are no certain accounts of its various restorations till the early part of the fifteenth cen-

tury, when Martin V. entirely rebuilt it, and at the same time began the Colonna palace adjoining. Subsequently, about the year 1480, Sixtus IV. added the portico; and Clement XI., about the year 1710, renewed the church after the designs of the architect Francesco Fontana, suffering, however, the portico to remain as it existed previously.

The portico, unlike those of the generality of Roman churches, is not a projecting one, but flush with the upper part of the building, containing nine entrances, through nine round-topped arches protected by iron rails, which open at pleasure. The façade above consists of a plain attic, pierced with nine windows corresponding with the nine arches, and surmounted by a balustrade, on which are planted thirteen colossal statues of our Saviour and the twelve apostles, six on one side, six on the other, and our Saviour in the middle; and in the rear is a small gable, containing one very large window, and surmounted by a cross. This gable was lately erected at the private expense of the Prince Torlonia.

The interior of the portico, of which the ceiling is vaulted, is of considerable breadth, twenty-seven feet or thereabouts; and on the left-hand extremity is a monument, sculptured and dedicated by Canova to the memory of his early friend, the sculptor Volpato. It is, however, a very inferior performance, representing in bass-relief a bust of Volpato, and an exceedingly stiff and ungraceful figure of a female, the personification of Friendship, standing near the bust in a mourning attitude. On the right-hand extremity opposite is an ancient basso-relievo, or one generally supposed to be ancient, though its origin is uncertain. It represents an eagle, large as life, perched on an oval wreath of oak-leaves, which, as the bird is placed on the lower rim which he grasps with his claws in the centre, serves at the same time for the frame of the bass-relief and the perch of the eagle, whose projecting head and neck, and upward gaze, are designed with remarkable spirit.

This spacious church is constructed in the form of a triple nave, divided by massive, compound piers, faced on three sides by pilasters in couples, and on the fourth side, or the side towards the side naves, by a pair of columns. The pilasters are coloured in imitation of Greek marble, and the capitals of those which front the middle nave Corinthian, the

others of the Composite order. The ceiling is vaulted with arched spaces along the base for windows, and a large fresco painting by Baciccio, representing the triumph of the Order of S. Francis, in the middle. The pavement is composed of red tiles and stripes of marble, interspersed with a few monumental tablets.

Within the nave is to be observed a handsome pulpit, composed of different sorts of marble, supported in such a manner upon the inside of the second pier, on the left-hand side, at a considerable elevation above the pavement, by a bracket of marble of corresponding dimensions, that there is no mode of access without the aid of a ladder. Neither is there any appearance of a door in the interior, for the entrance is a concealed one, to which a spiral staircase within the pier communicates, and thence above to the adjoining convent. Thus the preacher, entering unheard and unseen from above or below, and invisible till the very moment of appearing in the presence of the expectant congregation, pops suddenly, with the silence as it were of a ghost through a trap-door, into the rostrum.

There is also to be seen in the nave, upon the second pier on the right-hand side, the monument of Maria Clementina, consort of the Pretender, whose remains—not the body, which is in S. Peter's, nor the heart, but, according to the Latin inscription, the *midriff*—are preserved here. The monument, in basso and alto-relievo, consists of a circular urn of verde antico, surmounted by a crown, above which a pair of infant angels are hovering. The crown and the two latter figures are of white marble. Below, on a tablet of rosso antico, are the two following inscriptions, by the first of which Maria Clementina is styled queen of England:—"Mariæ Clementinæ Magnæ Britanniæ, et C. Reginæ, Fratres Min. Cons. venerabundi p. p." The other, in hexameter and pentameter verse, is—

> "Hîc Clementinæ remanent præcordia, nam cor
> Cœlestis fecit ne superesset amor."

Of the side naves, the right-hand one is very superior in point of decoration to the other, which latter appears never to have been completed. The form, which very nearly resembles the model of the side naves of S. Peter's, may be described as a series of vestibules belonging to the lateral chapels. For the ceiling of each vestibule is an oval dome, supported on the

side towards the middle nave, and on the side towards the lateral chapel, by arches, and on the other two sides by massive architraves, in such a manner that the oval domes and the soffits of the architraves, supported by four columns at the angles, compose the whole ceiling of the nave. There are in each side nave three lateral chapels, of which, beginning with those in the right-hand side nave, it may be observed generally, that each is protected by a low circular balustrade of marble. And as relates to the chapels separately, the oval dome belonging to the vestibule, in front of the FIRST CHAPEL, is lined with gilded coffers, and surmounted by a lantern cupola; and in addition to the four supporting columns planted at the angles, which are of yellow Sienna marble, a magnificent pair of fluted antæ of fior di Persico flank the circular balustrade of the altar. The pediment of the altar, of yellow Sienna marble, triangular in form, and its lower member prolonged so as to form a cornice for three sides of the chapel, is supported on two splendid fluted columns of fior di Persico, with torus and plinth of white marble, and pedestal of yellow Sienna and Africano. There are besides, upon the two angles on each side of the altar, a pair of fluted pilasters of fior di Persico, and the walls are almost completely sheathed with fior di Persico and other sorts of fine marble. The altar picture is by Niccola Lapiccola. The SECOND CHAPEL is, unlike the preceding, very plain in its decorations. The dome of the vestibule is lined with coffers of ash-coloured stucco, and the four columns at the angles are coloured in imitation of Greek marble. The pediment of the altar also, as well as a pair of columns that support it, are coloured in imitation of marble. The frame of the altar picture is a fixture, of yellow Sienna marble and verde antico. The THIRD CHAPEL is dedicated to S. Anthony. The dome of the vestibule is painted in fresco, and the soffits of the two supporting arches richly carved and gilded, representing fruit and flowers in alto-relievo. The two architraves are of yellow Sienna marble, and the four columns at the angles of remarkably fine pavonazzetto. The inside, also, of both the main piers is lined by a pair of pilasters of fior di Persico, with a rib of Sicilian alabaster in the middle. Within the balustrade of the altar, the pavement is inlaid with yellow Sienna and fior di Persico. The massive pediment of the altar is of verde antico,

and supported by four Corinthian columns, inlaid in perpendicular stripes of gilded bronze alternate with Sicilian jasper, in imitation of fluting. The capitals are of gilded bronze, the pedestals fior di Persico, yellow Sienna, alabaster, and Africano. The walls, moreover, on both sides of the altar are lined with pilasters, which, together with the sheathing, complete the whole, with a uniform surface of fior di Persico, Sicilian alabaster, &c.; and, finally, the three or four steps of the altar are of Africano, and the altar picture is an esteemed work of Benedetto Luti. At the extremity of the nave there is another chapel, called the Capella di Crocifisso, to which the entrance facing down the nave is by an iron railed door, surmounted by a pediment supported by a small pair of Roman Ionic columns of pavonazzetto, and flanked by a pair of marble statues of the saints Claudia and Egeria. The interior is a square chamber of rather large area, to which, though it contains three altars, no other light enters than, in addition to the aperture of the door, by a very small orange-coloured glass window opposite the entrance. The ceiling is an elliptical vault of remarkable flatness, and the cornice supported by eight ancient spirally-fluted Roman Ionic columns of white Lesbian marble, of size somewhat over proportioned, and placed in pairs upon the four angles of the chamber. One altar is opposite the entrance, and above it a figure of our Saviour on the Cross, the effect of which is increased by the faint light which falls on it through the orange-coloured window. The altar on the left hand is surmounted by a very small pediment, supported on a pair of corresponding columns of pavonazzetto; and the altar on the right hand, which has no pediment, is flanked by a pair of large statues of angels in a kneeling attitude, which support the altar picture.

The left-hand side nave, which, as before observed, is still in a rough, unfinished state, is precisely similar to the right-hand side nave as regards the form, though the material, with the exceptions which will be stated, instead of being marble, is white or coloured stucco. The FIRST LATERAL CHAPEL, for instance, is protected by a circular balustrade of painted wood, corresponding in form with the others. A pair, however, of very ordinary marble statues of angels flank the altar, which has neither pediment nor columns. The altar picture, representing

the Deposition from the Cross, is by a Sicilian artist, Francesco Manno. The SECOND CHAPEL is protected by a low circular balustrade of marble. The pediment of the altar, of yellow Sienna marble, and its lower member prolonged so as to form a cornice for three sides of the chapel, as in the first chapel in the right-hand nave, is supported on a pair of fluted composite columns of verde antico, with capitals of white stucco. The side walls are lined with fluted pilasters of yellow Sienna marble, which support the cornice; and the space between is sheathed with breccia di Francia and breccia pavonazza, the latter of a very fine quality. The altar picture, by Giuseppe Cades, relates to the miraculous suspension in the air of S. Giuseppe da Copertino, whom the artist has represented dressed in the long black robe or *soutane* of his order, with long black beard, uplifted arms and bare feet, floating three or four feet from the ground; which supernatural phenomenon, here as it were corroborated by the testimony of the proper authorities, the consequence, as it is supposed, of etherealization of the corporeal substance by intense prayer and fasting, is related also, and implicitly believed by scores of devout Catholics, to have really happened not only in the present instance, but to S. Ignatius Loyola and other celebrated members of the calendar of saints.

Between the second and third chapels, upon the wall on the left-hand side, is the monument of the Principe and last Constable of the Colonna family, together with the Princess and two children, sculptured by Pozzi. It consists of a sarcophagus of white marble, on which is a group comprising a beautiful marble statue of a female in a reclining attitude, with two children. The THIRD CHAPEL, dedicated to S. Francesco, is protected by a circular balustrade of marble. The altar picture, painted by Giuseppe Chiari, is enclosed in a fixture frame of marble. There are two fine monuments in the chapel, one on the right hand and the other on the left. The latter, belonging to the Colonna family, consists of the marble figure of a female angel, holding in the right hand a trumpet, and with the left hand cautiously lifting a mantle from a sarcophagus of rosso antico, as if fearful to disturb the dead within it. The other, belonging to the Rospigliosi family, and altogether, if I remember right, of white marble, consists of a similar statue

of an angel, which having already removed the lid of a sarcophagus, where at the bottom appear the bones of a skeleton, holds in its uplifted hand a flaming torch, a symbol of immortality. Below, overturned upon the ground, an emblem of exhausted mortal life, and flanked by two statues of weeping infants, is an hour-glass. The walls of this chapel are painted in imitation of marble, with the exception of the lower portion, which is surrounded by a dado of verde antico. At the extremity of the nave, facing downwards, is the monument of Clement XIV., the celebrated Ganganelli, said to have been sculptured by Canova at the age of twenty-five. It is entirely composed of white marble, and consists of a group of colossal figures, elevated on an enormous circular projecting base, the centre of which is perforated by a portal which leads into the sacristy. The figures are three in number, Ganganelli in the middle, seated in his papal chair in the rear of a sarcophagus, flanked by Temperance and Clemency. Though the drapery of the Pope's pontifical garments is very good, the expression of the countenance is rather stern than benevolent; and the attitude of the right hand, raised in the act of benediction, is on the contrary menacing. And the statues of the females are even still farther removed from perfection; for the form of one, standing up and gently bending over the sarcophagus, is not only remarkably ill proportioned and clumsy, but covered by transparent drapery that seems to adhere to the surface of the body and limbs like wet linen; and the other, seated with head and shoulders erect in a grave formal position, and liable to the same objections with regard to form and drapery, is placed at a particularly disadvantageous point of elevation, where the broad bare feet overlap the pedestal, and the toes point directly forward to the face of the spectator. But the evil, which in great measure arises from the position of this monument, is of frequent occurrence, where the colossal figures, not being removed to a sufficient distance from the eye, are seen to disadvantage.

The choir is elevated one step above the nave, and protected by a balustrade of marble. The vaulted ceiling is painted in fresco, representing by a group of colossal figures the fall of the rebellious angels. On each of the side walls is a monument, of which I have not preserved particulars; and at the

extremity, within an absis, is a picture of extraordinarily large dimensions, painted by Domenico Muratori, and representing the martyrdom of S. Philip and S. James. The high altar, which stands immediately within the entrance of the choir, is isolated.

S. MARIA DI LORETTO.

From the south-west corner of the Piazza degli Apostoli a street leads southward into the Piazza Trajana, where the church of S. Maria di Loretto is situated on the northern side of the open space, in the middle of which is the excavation containing the column of Trajan and the broken columns of the Ulpian Basilica. This church was built by the architect Antonio da Sangallo, who died in 1546, in the reign of Paul III. Farnese, and is surmounted by a double octagonal dome of stone, one within the other, said to be the only instance of a double dome to be found in Rome, with the exception of S. Peter's. It is, moreover, surmounted by a lantern cupola, constructed by a Sicilian artist, Giacomo del Duca.

The interior is constructed in the form of a Greek cross, upon a circular area. The ceiling, formed by the inner surface of the dome, is divided by richly gilded ribs into eight compartments, which are also profusely ornamented with painting and gilding. Below the coneave, and within the drum, are a row of large pictures and windows alternately; and the cornice on which the drum rests—which cornice is also gilded, and projects considerably—is protected by a plain iron balustrade, that converts it to a gallery. The pavement is for the most part composed of semi-octagonal pieces of blue and white inlaid marble.

Upon the gable abovè the entrance is a painting within a lunette; and on each side of the church are three recesses in the form of absides, of which the centre pair, each one surmounted by a small gilded balcony, serve for two side entrances from the street, and the remainder contain lateral chapels; all are protected by balustrades of marble. As regards the lateral chapels more particularly, and first those on the left-hand side, in the FIRST CHAPEL the pediment of the altar rests on a pair of columns of polished granite. High above the altar is a

painting of the Supreme Being, commonly distinguished in the Roman churches by the title "*Padre Eterno*," and represented by the figure of an old man with a white flowing beard, exemplifying in costume and appearance the idea conceived by the ancients of the Saturn of their heathen mythology. In the SECOND CHAPEL there is no pediment or columns belonging to the altar; and instead of an altar picture is a *Crocifisso*, or a figure of our Saviour on the cross, enclosed in a glass frame. On the other side of the church, the right-hand side, in the FIRST CHAPEL, there are some mosaic pictures, which from their appearance might be attributed to the fourth or fifth century. In the SECOND CHAPEL, a white marble statue of S. Susanna, sculptured by Francesco di Quesnoy, called "*Il Fiammingo*," is the substitute for an altar picture, and is supposed to be one of the best specimens of sculpture existing of the period, the year 1640, or thereabouts.

The choir is formed, as in domed churches generally, by one of the supporting arches of the dome, with somewhat added to the depth; and the ceiling or soffit lined with richly gilded coffers. On each side is a large picture.

The high altar within the absis at the extremity is surmounted by a pediment supported on a pair of columns of giallo antico, if not giallo brecciato; and the altar picture is supposed to be one of the best works of Pietro Perugino. It is flanked on one side by one, and on the other side by two marble statues, all three in niches.

AL NOME DI MARIA DI VIENNA.

This church is situated at the eastern end of the same northern side of the Piazza Trajana, of which the church last cited occupies the western end. It was built by Innocent XI., to celebrate the liberation of Vienna in 1683 by Sobieski, king of Poland, who having assembled, on the 11th of September, the united armies of the Duc de Lorraine and the Electors of Bavaria and Saxony, amounting together to 75,000 men, defeated the Turks and Tartars, who had been two months in possession of the city. On that occasion Sobieski captured the Great Standard of Mahomet, and sent it as a present to

the Pope, with the apostrophe of Cæsar, "Veni, vidi, vici." The victory, however, was not after all commemorated by the present church otherwise than by the name, for on the contrary the decorations are very singularly plain; but the honours were transferred to another church, which will be described in its turn—that of S. Maria della Vittoria.

The interior (the exterior corresponding in appearance with that of S. Maria di Loretto) is constructed in the form of a Greek cross upon an oval area—an oval, however, which deviates very little from a circle. The ceiling, or concave of the dome, which is surmounted by a lantern cupola, and elevated on a drum containing eight windows, is lined with plain white stucco, and very ordinary bass-reliefs of the same material. The pavement is composed of red tiles, with stripes of blue and white coarse marble.

On each side are three lateral chapels, contained within arched recesses, of which the central one is considerably more lofty than the others; but the walls within are all whitewashed; nor are there, with the exception of the altar pictures and the marble facing of the altars, either pediments, columns, or any other sort of ornament.

The choir is formed by an arched recess, surmounted by a small dome, excavated as it were in the soffit, the only instance I remember to have seen in Rome of such a construction.

The high altar, contained within an absis at the extremity, is of the plainest description.

S. SILVESTRO.

The Via di Magnanapoli leads eastward from the north-east corner of the Piazza Trajana. Thence, after ascending the acclivity for a short distance, the Via del Quirinale diverges to the northward; and in the latter street, on the western side, opposite the Aldobrandini gardens, and very little below the Rospigliosi palace, on the same side of the way as the latter, the church of S. Silvestro is situated. Of its origin or early history I find no account, otherwise than that it was transferred by a congregation of Dominican monks to the Theatines; and by the Theatines, after having been restored by the latter, ceded to the priests of the Mission, whose principal establish-

ment is in the "Casa della Missione," on the Monte Citorio. There is, however, attached to the church a convent, where it is necessary to make application for admittance to the church, of which the door is kept closed during the daytime continually. The doors of the church and convent are both close together, elevated upon a double-branched flight of steps above the level of the pavement

The interior is constructed in the form of a single nave, with flat coffered ceiling, very richly wrought and gilded. The pavement is composed of red tiles, intermixed with monumental tablets of inlaid marble. The sides of the church are painted in fresco; the upper portion, or attic above the cornice, over all the vacant space between a row of windows; and below, a large figure of a saint is represented between all the lateral chapels. Upon the gable wall on each side of the entrance is a fine monument, in alto-relievo, both of which are similar to one another, consisting of a sarcophagus on a pedestal surmounted by a pediment, of particularly elegant proportions; and above it, contained within a niche in the wall, a fine marble bust, with drapery of rosso antico.

On each side of the church are three lateral chapels, each of which is contained within a wide and spacious arched recess, and protected by a balustrade of Carrara marble. Within, the walls of every one are sheathed with various sorts of fine marble containing many rare specimens worthy of being examined at leisure, in addition to which are pictures, fresco paintings, and ornaments sculptured and architectural, all for the most part of a superior order. As regards the chapels separately, and first those on the right-hand side. In the FIRST CHAPEL the pediment of the altar rests upon a pair of columns of "*bigio venato*," which have the appearance of being ancient, and contain, as I could perceive on an occasion when the sun entering through the little window at the back of the chapel opposite shone upon the surface, in addition to the tints of ashy blue which distinguish the species of marble, shades of light brown, yellow, and purple. There may be observed also among the sheathing of the walls of this chapel, some fine specimens of giallo brecciato. The altar picture is by Avanzino Nucci. In the SECOND CHAPEL the pediment of the altar rests on a pair of columns of Africano: and the altar

picture is by Giacomo Palma, a Venetian. On the left side wall is a striking picture of *S. Saviero moribondo;* and on the right side wall opposite is a picture of which I cannot state the subject, though it bears a more secular character than church pictures in general. It represents a beautiful young female lying strewed with flowers in her open coffin, on the ground, in a magnificent apartment; and among the numerous members of the family who are standing round the coffin is a youth, whether prince or noble, an illustrious personage apparently, dressed in a riding costume of scarlet, booted and spurred, as if just arrived from a journey. In the THIRD CHAPEL the pediment of the altar rests on a pair of columns of brown striped alabaster, of which the texture resembles very much in appearance a ligneous petrifaction. The face of the altar is sheathed with lapis lazuli.

On the left-hand side of the church and in the FIRST CHAPEL the pediment of the altar rests on a pair of fluted and gilded columns. The altar is faced with a very fine description of red and white breccia. In the SECOND CHAPEL there is neither pediment nor columns, but the ceiling is painted by the Cavaliere d' Arpino, and the side walls by Maturino and Polidoro da Caravaggio, the lower portion in groups of small figures in chiaro oscuro, and the upper portion in coloured fresco, representing, on one of the sides of the latter, the Stoning of S. Stephen. The altar picture of Mary Magdalene is by Mariotto Albertinelli. In the THIRD CHAPEL the pediment rests on a pair of columns of breccia di Francia, and the face of the altar is sheathed with bright red oriental jasper and lapis lazuli. On both side walls are paintings in fresco, one of which on the right-hand or western side is a curious and remarkably minute representation of the ceremonial of the Circumcision, described with the exactness of Hogarth.

The transept of this church is of an irregular construction, or more properly speaking it is half a transept, which represents only the southern limb of the cross, and at its northern extremity lies flush with the northern flank of the building. The ceiling is flat like the ceiling of the nave, and at the northern extremity is a chapel contained within an arched recess, which, though broader than those of the lateral chapels on the same side, corresponds with the others in its position and appearance.

Within the recess, on each of the sides of which is a fine picture in addition to the altar picture, is contained the side door which communicates with the convent, and is the ordinary entrance to the church. At the south extremity the whole one-sided projection of the transept above referred to is elevated three steps above the remainder, and forms a spacious chapel, to which the entrance is by a broad arch similar to that at the north extremity. The ceiling is a small dome surmounted by a lantern cupola; and on the spandrels of the supporting arches are four circular paintings by Domenichino, one of which represents David dancing before the Ark; another, Judith with the head of Holofernes; a third, Hester in a swoon in the presence of Ahasuerus; and a fourth, Solomon seated on his throne with the Queen of Sheba. There are no columns or pediment belonging to the altar, but the altar picture is a fine painting on slate, by Scipione Gaetano, representing the Assumption of the Holy Virgin. There are also in this chapel four statues in niches, besides pictures and various other decorations.

The choir is elevated two steps above the transept, and protected by a marble balustrade. The ceiling is vaulted and painted in fresco, with arched spaces along the base for windows, and the cornice on both sides supported by pilasters of Sicilian jasper of very superior quality.

The high altar is isolated, and stands at the entrance immediately within the balustrade.

S. ANDREA DI MONTE CAVALLO.

Proceeding from the church of S. Silvestro along the Piazza Quirinale, towards the Pope's palace, and thence turning to the right by the Via di Porta Pia, the church of S. Andrea is situated on the right-hand side of the latter street, opposite the entrance to the Pope's gardens. It was built in the year 1678, by Prince Camillo Pamfili, nephew of Innocent X., after the design of Bernini, and annexed to the House of Novitiate then belonging to the Jesuits. The House of Novitiate is annexed to the western flank, and both edifices together comprise a very long line of frontage bounding the southern side of the street, which frontage is still farther extended to the eastward

by a garden wall, of which the enclosure in the rear, comprehending the church of S. Vitale at a considerable distance, was, until recently, the property of the Jesuits.

The interior is constructed in the form of a Greek cross upon an oval area; though, contrary to the usual practice in oval churches, the entrance and the high altar opposite are situated at the two extremities of the shorter diameter instead of the longer one. The ceiling, or concave of the dome, which is surmounted by a lantern cupola, is divided by ribs into compartments lined with coffers, the whole very richly wrought and gilded. The pavement is composed of blue and white inlaid marble, with a central ornament of mosaic in the middle, representing a cornucopia filled with corn, fruit, and flowers. The frieze of the main entablature, supported on fluted Corinthian pilasters of Carrara marble, is ornamented with a gilded wreath of fruit and flowers, supported in festoons by a range of figures of white stucco. The entrance is protected by a sort of inner porch of mahogany or other dark-coloured polished wood, flanked by two arched recesses, one of which contains a confessional. The porch projects considerably within the church, and is surmounted by a pair of large figures of angels of white stucco, which are continued by a range of others similar, all round the circumference.

On each side, or at each extremity of the long diameter of the oval area, which as before observed here lies transversely, is one lateral chapel, of which the one on the right hand is dedicated to S. Saviero. The pediment of the altar rests on a pair of fine Corinthian columns of Sicilian jasper, with gilded capitals; and the altar picture, and two pictures one on each side, are by Baciccio—one representing S. Francesco baptizing an Indian queen, and another his death on a desert island.

The lateral chapel on the left hand is dedicated to S. Stanislaus, who may be styled the patron saint of the Novitiate of the Jesuits, as S. Ignatius was the patron saint of the Order. The pediment of the altar is of white marble with gilded mouldings, and rests on a pair of Corinthian columns of very fine Sicilian jasper, with gilded capitals. Under the altar is deposited the sarcophagus, of gilded bronze exquisitely wrought in bass-relief, and studded with lapis lazuli, containing the mortal remains of S. Stanislaus; of which object the effect is

considerably heightened by the deep red rays of light, that, passing through the coloured reflector of a lamp continually burning, fall upon the surface. The altar picture, a portrait of S. Stanislaus, is by Carlo Maratta, and the pictures on the side walls by the Cavaliere Mazzanti. Those on the ceiling are by Giovanni Odazzi. The walls of the chapel are covered over all the vacant space with sheathings and other ornaments of marble.

The high altar is protected by a balustrade of cotanella with cornice of Carrara, flanked by two pairs, one pair on each extremity, of fluted Corinthian columns of cotanella. The altar picture, representing the Crucifixion of S. Andrew, is by Borgognone.

On each side of the high altar is an arched recess, corresponding to the arched recesses on the opposite side that flank the entrance. The one on the left-hand side contains a portal leading to the garden attached to the Novitiate, by which a free communication is preserved with the church of S. Vitale, as above stated; and the other, on the right-hand side, communicates with the annexed House of the Novitiate. Within the former is to be observed the monument, sculptured by Festa, a Piedmontese artist, of Charles Emmanuel IV., king of Sardinia, who abdicated his crown in 1802, and after passing the necessary period in the Novitiate like an ordinary individual, was received and died a member of the order of Jesuits. The monument, which is entirely of white marble, consists of a bust of Charles Emmanuel placed on a plain pedestal, the pedestal elevated upon a base extended to the right and left, and flanked by a pair of statues. An epitaph, whether in Latin or Italian I cannot now say, is inscribed on the dado of the pedestal by the brother of the abdicated sovereign, stating, in very simple language, the day of Charles Emmanuel's death in 1817, and that by his own special desire he was buried there with the utmost privacy, in the plain dress of a Jesuit.

An interesting ceremony takes place every year on the 13th November, the festival of S. Stanislaus, at the annexed House of the Novitiate, where the recumbent statue of the saint lies in state in the room occupied by him in his lifetime, under circumstances of extraordinary pomp and solemnity. There, not only is the statue exposed to public view the whole of the day, as

if it were a real corpse, but no adventitious aid that art, or good taste can devise is omitted to render the spectacle impressive. First, however, with regard to the history of the subject of the exhibition, S. Stanislaus, or S. Stanislaus Kostka, a native of Poland, son of a senator, and of a noble family, born in 1550, was educated in the Jesuits' College at Vienna, and entered the House of the Novitiate in Rome on the 28th October, 1567, where he was not only soon distinguished for extraordinary piety, but celebrated as a remarkable object of Divine favour. For it is related of him particularly, that he foretold the day of his own death, which took place accordingly at the time prestated, on the day of the Assumption of the Holy Virgin, the 15th August, 1568, before he had completed his eighteenth year, or had remained quite ten months at the Novitiate. In consequence of the alleged miracle, S. Stanislaus received the honours of canonization in the year 1604, originated in the first instance by Clement VIII., and a few years afterwards fully confirmed by Pope Borghese. And finally the ceremony above referred to was instituted about the year 1675, by Clement X., who at the same time caused the body to be disinterred and removed from the spot where it then lay into the church of S. Andrea: on which occasion it is further stated that the remains were found miraculously preserved from decomposition.

On the day when I happened myself to witness the ceremony, in 1840 or 1841, the door of the House of the Novitiate in the Via di Porta Pia was wide open, and flanked by two Jesuits, who stood, like mutes before a private dwelling on the day of a funeral, at the entrance, while the corridors within were thoroughly filled and blocked up by persons going backwards andf orwards to and from the chamber of S. Stanislaus, and a numerous crowd of people in the street stood outside waiting to obtain admittance in their turn. Such was the extraordinary slowness of progress in going and returning in consequence of the formality preserved—which, had a royal personage been lying in state, could not have been greater—that it was a long time before, moving gradually with the crowd, I entered the corridor, where the most dismal effect that can be imagined was produced by the darkening of all the exterior windows of the house, and preserving the most profound

silence. Hardly the sound of a whisper was heard as we advanced along passages scantily lighted by the glimmering of a feeble lamp, and the floor thickly strewed with the leaves and branches of rosemary and myrtle; while the course to be pursued towards the chamber of S. Stanislaus was indicated at every angle, by a Jesuit dressed in black garments, and standing upright, still, and silent as a milestone. Thus was the expectation of what one was about to see enhanced by present appearances as we moved forward as slow and gently as foot could fall, while frequently, owing to a casual stoppage and jam among the crowd, we scarcely advanced more than an inch for two or three minutes together.

When, after expending full a quarter of an hour on the way through the corridor, I entered the chamber of S. Stanislaus, where there was an altar on the right-hand side, the beautiful statue appeared lying with the feet opposite the entrance, surrounded to all appearance by a dense group of mourners, while a priest, in his sacerdotal vestments, was officiating at the altar, and many persons among the crowd were wrought upon by the imposing spectacle to the same degree of excitement, even to sobs and tears, as if it were a chamber of death in reality. So great was the multitude, and such the unwillingness to leave the object, that several minutes elapsed before I could get a sight of the statue, which reminded me of one I happened to see a few years ago in the London exhibition of a young nobleman who died at an early age of consumption.

The statue of S. Stanislaus, by Le Gros, the French sculptor—as if for the purpose of rendering the effect more illusive, and of investing the subject, that of a delicate youth of eighteen lying at the point of death upon a mattress, with a still more poignant degree of interest—is of different coloured marble, in imitation of nature. As regards the attitude, the figure is lying on its back, with the head raised by a pillow to a perpendicular position—a painful effort apparently, as if for the purpose of casting a last look upon a picture of the Madonna, which the left hand, resting on the chest, seems to support with difficulty; while as the right arm is extended close to the body, the right hand grasps a crucifix of ivory, and a lily of frosted silver. As relates to the material, the head, bosom, and feet which are represented bare, and the pillow, are of

pure white marble, and the body, enveloped in a long Jesuit's robe, is of black marble. The mattress is of giallo antico, and the trestle on which the mattress is supported, and a balustrade that protects the whole, are of the same material. Upon the cornice of the balustrade lay several bouquets of artificial flowers, and artificial flowers were also strewed upon the figure, of which the head lay close to the wall of the apartment; and above, upon the wall, was a large picture representing the apotheosis of S. Stanislaus, and a numerous group of young and beautiful females scattering flowers over the grave. So that the candle-light, with very extraordinary effect, shed the reflection from the flowers of a roseate, or, as it were, a celestial hue, upon the white and black marble, while the juxta-position of the flowers on the balustrade, and those on the body of the figure, with the flowers in the picture, and the contrast of the figures of the young damsels with the living persons in the apartment, created a strangely vivid sentiment or apprehension in the mind of a confusion of the ideal with reality, as the eye, in a rapid, comprehensive glance, grouped all together.

S. VITALE.

The church of S. Vitale, which, with the church of S. Andrea, also belonged to the Jesuits as before stated, is connected with the latter by a garden protected by lofty walls common to both buildings. The entrance, however, is from the Via or Viccolo di S. Vitale, a sequestered road or lane rather than a street, to the southward, and parallel to the Via di Porta Pia—the same which I have assumed as the boundary between the Quirinale Hill and the Viminale. And as the church, of which the gable is close on the wayside, is the only building, or nearly so, in the lane in question, its position is more than commonly solitary. The door is closed continually, and admittance under ordinary circumstances, at the time I visited the spot in 1842, was to be had only at an early hour in the morning on Sundays, when the children of the poorer classes attended regularly for the purpose of being catechized, and receiving religious instruction from the young Jesuits, members of the Novitiate.

Its origin has been traced as far back as the year 416, when it was dedicated by Pope Innocent I. to S. Vitale and his two sons Gervasius and Protasius, both martyrs, and it is known to have existed as a place of Christian worship even before that period. Subsequently, however, nothing further is related of it.

The interior is constructed in the form of a single nave, with a transverse vestibule or "*narthex*" immediately within the entrance. The walls of the *narthex* are covered with curious fresco paintings, representing the various instruments by which the Christians in early days were put to torture.

The ceiling of the nave, which is vaulted and of considerable breadth, is painted in imitation of coffers, and the pavement is composed of red tiles. The main door on the gable is of dark-coloured wood, very massive, and curiously carved over the whole inner surface with a continuous assemblage of figures of martyrs, divided into various groups, and suffering the infliction of all manner of tortures. The sides of the church are painted in an ordinary style, in imitation of marble pilasters, and between the pilasters are pictures *in tempera*.

On each side of the church are two lateral chapels, neither of which are contained within arched recesses, but are merely altar tables reared against the wall. The pediments of the altars are of more than ordinary breadth, and of a remarkably elegant model. As regards each chapel separately, and first those on the left-hand side, in the FIRST CHAPEL the pediment rests on a pair of columns of veined bigio; and in the SECOND CHAPEL, the pediment rests on a pair of grey granite. On the right-hand side, and in the FIRST CHAPEL, the pediment rests on a pair of columns of dark bigio; and in the SECOND CHAPEL on a pair of grey granite. Between the second chapel and the transept, on the left-hand side, is the door of the garden before referred to, common to the churches of S. Vitale and S. Andrea.

The transept, which is elevated two steps above the nave, lies flush at both its extremities with the flank walls of the building. It contains no altars, but the walls on both extremities are painted in fresco, representing in colossal figures a Christian suffering martyrdom.

The high altar is contained within an absis, of which the

upper concave is painted in fresco, and the pediment is supported on a very fine pair of large columns of bigio morato.

S. DIONISIO.

Proceeding to the eastern extremity of the Via di S. Vitale, and turning northward along the Via delle Quatro Fontane, the church of S. Dionisio is within a very short distance on the left-hand or western side of the thoroughfare.

This church, together with a monastery annexed, was built in the year 1619, in the reign of Paul V., by a French religious order of monks, called the "*Trinitaires de Rédemption;*" and having been entirely rebuilt in the year 1815, is at present in the possession of Basilian nuns called the "*Apostoline di S. Basilio,*" who devote themselves to female education.

The interior is constructed in the form of a Greek cross upon an oval area. The ceiling, or the concave of the dome, which is surmounted by a lantern cupola, is plain and white-washed, and the pavement of red tiles.

On each side is one lateral chapel, situated, as is usual in circular or oval churches, at each extremity of the transverse axes; and also on the right-hand side, close to the entrance, one other chapel, of irregular form, and a sort of projecting appendage to the building, rough and unfinished in the interior. The latter contains, however, one good picture, an Ecce Homo, by Luca Giordano, and also the reliques of a female martyr, S. Cordola, whose bones are carefully folded in paper of various bright colours, and gilded, silvered, and tasselled, each bone separately, precisely in the same manner as the confectioners' *bonbons.* All together are contained in a glass case covered with white satin, on which the words "*S. Cordole, Vierge et Martyre,*" are marked with coloured silk in needle-work.

The lateral chapels, which are very plain, contain each an ordinary altar, surmounted by a pediment resting on a pair of white stucco columns. The altar picture of that on the right hand is by Dasi; and the one on the left hand, a portrait of the Holy Virgin, called the "*Madonna del buon remedio,*" is an ancient picture, supposed to have belonged to Gregory the Great, to which miraculous properties are attributed.

The high altar, contained within one of the arches of the

dome, and elevated one step above the pavement, is protected by a balustrade. The pediment, exceedingly massive, and surmounted by a large figure of a crown, is formed altogether of white Carrara marble, and supported on four columns of breccia di Francia, which, from the small size, are rather disproportionate. The altar picture of the Conception of the Holy Virgin, and also a picture on each side of the altar, are by Carlo Cesi. There are also in this church two pictures, by Le Brun, of S. Louis and of S. Dionysius, of which I am not able to state the position.

S. CARLO ALLE QUATRO FONTANE.

Proceeding from the church of S. Dionisio northward, along the Via delle Quatro Fontane, until arriving at the four fountains, and then turning to the westward along the Via di Porta Pia, the church of S. Carlo stands on the southern side of the street, within a few paces of the angle. This church, and a small convent annexed, built by Urban VIII. in the year 1640, for the Spanish Trinitarian monks, after the design of the architect Borromini, are curiously contrived to occupy, both together, an area containing neither more nor less, but precisely the same number of square yards as one of the four main piers which support the dome in S. Peter's; which extraordinary fact is, perhaps, as forcible an illustration as can be proposed of the magnitude of that wonderful edifice.

The church of S. Carlo, with regard to its exterior, though decidedly small, is nevertheless equal in dimensions to many other Roman churches, and constructed in the ordinary classical style, with two regular orders of architecture.

The interior is in the form of a Greek cross upon an oval area, and the ceiling or concave of the dome, which is surmounted by a lantern cupola, is lined with coffers of stucco, differing considerably in size and form. The pavement, of which the area is about 28 feet by 50, exclusive of the altars, is composed of red tiles, and in the centre is the monument of a bishop of the Eastern church, a native of Constantinople, who, preferring the tranquillity of a monastic life, voluntarily resigned his mitre and passed the remainder of his days in the convent, in order that, as is stated pathetically in the

Latin epitaph, "*omnia relinquens, non perderet omnia.*" The main cornice is supported by sixteen columns of travertino, and on each side is one lateral chapel, situated, as usual, at the extremity of the transverse axis. The chapels consist each of an altar-table with its altar-picture appended to the wall, without pediment, columns, or balustrade.

The high altar, constructed in the same plain fashion as the preceding altars, and situated at the termination of the long axis of the oval, is elevated three or four steps above the level of the church, and protected by a wooden balustrade. There are also two other chapels, the one on the right-hand side of the church immediately close to the entrance, and the other on the left-hand side close to the high altar, both which have been more recently constructed by piercing the wall, and, for the purpose of gaining additional space, building the chapel outside as an appendage to the original building. Each is protected by an iron-railed door, and each extremely plain and similar in the interior.

A door on the right-hand side of the church communicates immediately with the quadrangle of the convent, which comprises an open airy space, surrounded by a double peristyle or portico one above another, and each supported by twenty-five Doric columns of travertino. Hence a circular flight of steps lead to the corridor, with which cells for the accommodation of twenty-five monks communicate; and another staircase leads from the corridor to the base of the dome of the church, encompassed by an excellent airy promenade, paved and protected by an iron rail or balustrade. From this elevated position a delightful view is had of all parts of the city, and particularly of the Jesuits' garden lying between the churches of S. Andrea and S. Vitale, just now referred to. To these limits, comprehended within the area of one of the piers of S. Peter's, according to Borromini's original ground plan, have been more recently added a good library, and a garden occupying a considerable plot of ground in addition, which latter, lying immediately contiguous to the premises, is enclosed with a wall and planted with orange trees.

S. SUSANNA.

Proceeding from the church of S. Carlo eastward along the Via di Porta Pia, the church of S. Susanna is situated on the northern side of the street, nearly opposite the Fontana Felice and the Baths of Dioclesian. This church, of the history of which I find no account, is at present in the possession of nuns whose convent is annexed to the building: the door is accordingly scarcely ever open, with the exception of an early hour every Sunday morning during the celebration of the mass. The door, however, it had need be observed, is double, and through one of iron railing a tolerably satisfactory view may be had very frequently when the other wooden one is unbarred.

The interior of the church is constructed in the form of a single nave with a flat coffered ceiling, of which the panels are red and dark blue with carved and gilded mouldings. The pavement is of red tiles. On each side are two pilasters of stucco, which at the same time are made to serve as pedestals for four white stucco statues of prophets, and the intermediate space on the walls between the pilasters and all round the church between the altars is painted in fresco.

On each side of the church are two very deep and lofty arched recesses, one pair of which contain lateral chapels, and the other pair doors to the convent and the sacristy. Each of the lateral chapels is protected by a marble balustrade, and the soffits of the entrance arches and the walls within are painted in fresco. In the chapel on the left-hand side the pediment of the altar, which is of more than ordinary breadth, rests on a pair of columns of verde antico; and in the chapel on the right-hand side the pediment, columns, &c., are painted in imitation of the preceding; the sides also of the entrance arch are painted in imitation of different sorts of marble.

At the extremity of the nave a double-branched flight of ten or twelve steps, protected by a circular balustrade, lead to a subterraneous chamber or crypt underneath the choir, and at the bottom of the steps the iron rail balusters are flanked by a pair of small Roman Ionic columns of white Thasian

marble. The ceiling is a remarkably flattened vault, and painted, together with the entire surface of both the side walls, in fresco. Opposite the entrance is an ancient-looking altar surmounted by a rectangular canopy supported by four small columns of Thasian marble similar to those at the entrance; the altar is also protected by a balustrade of the same marble, on each side of which are two winding flights of steps which lead from the angles of the chamber, the one to the choir of the church, and the other to the convent: the latter, however, appears permanently blocked up by a wooden partition built upon the steps midway, and containing a small grated aperture, for the purpose of oral communication.

The choir is elevated by a double-branched flight of three steps above the nave, and protected by a marble balustrade of more than ordinary massive proportions. These branches flank the descending flight to the crypt above referred to. The ceiling is flat and coffered like the ceiling of the church, the pavement is inlaid with marble, blue and white, and the side walls are painted in fresco.

The high altar is contained within an absis of extraordinary dimensions, of which the entire surface is painted continuously in fresco, completing the abundant quantity of fresco painting for which the church is remarkable: the pediment rests on a pair of columns of bigio.

S. MARIA DELLA VITTORIA.

The church of S. Maria della Vittoria is a few paces to the eastward of the church of S. Susanna on the same side of the way, and precisely opposite the Fontana Felice, and hence the Via di Susanna, diverging to the northward, skirts its western flank. It was built in the year 1605, with the exception of the façade, after the design of the architect Carlo Maderno, by Paul V., by whom it was dedicated to S. Paul the Apostle and conceded to the barefooted Carmelites. The façade was constructed by the architect Gio. Battista Soria at the expense of the Cardinal Scipio Borghese, who received in compensation, according to an agreement that I am unable to specify, an object of which the contrast with the façade of a church seems not a little extraordinary—the celebrated statue of the Her-

maphrodite, which about that time was found in the Carmelite garden adjoining, and is now at the Villa Borghese. Subsequently the name of the church was changed, and it was dedicated anew to the Holy Virgin under the title of "*S. Maria della Vittoria,*" in consequence of the victory obtained over the Turks at the liberation of Vienna, under the circumstances before referred to in the description of the church of "*Al Nome di Maria di Vienna.*" This victory was attributed to the supernatural agency of a miraculous picture of the Madonna which is preserved still in the church.

The interior is constructed in the form of a single nave with a vaulted ceiling, wrought in the richest possible style with carving and gilding, with the exception of arched spaces along the base containing windows, and an oval in the middle, both which latter are painted in fresco by two brothers, Giuseppe and Andrea Orazi. The space below, moreover, between the spring of the vault and the cornice, is crowded with a continuous group of white stucco angels, like figures of Fame, in triumphant attitudes; and the cornice below these is supported by Roman Ionic pilasters of Sicilian jasper with gilded capitals. And upon the gable immediately above the entrance is an organ and two galleries, one gallery above the other, the whole gorgeously decorated with the Turkish flags captured at Vienna and suspended there, and in addition with numerous large gilded figures of angels blowing trumpets, and all manner of warlike implements and heraldic insignia, helmets, shields, spears, and cuirasses, some distinct objects and others grouped together in the form of trophies. Below, the following Latin inscription, consisting of four words only, addressed to the Holy Virgin, is perhaps as striking an example as can be met with of the extraordinary degree of faith attached by the Roman Catholic church to her divine influence—"*Cunctas hæreses sola interemisti.*"

On each side of the church are three lateral chapels, each contained within a deep arched recess, the sides of which are thoroughly sheathed with different sorts of fine marble. An interior communication is carried from one to the other by small portals, of which those on the right-hand side are of Sicilian alabaster, and those on the left hand of breccia di Francia.

As regards the chapels separately, and first those on the

right-hand side. In the FIRST CHAPEL the pediment of the altar rests on a pair of columns of breccia di Francia, and the altar picture of Mary Magdalene is by a Capuchin friar, Raffaele Romano; and in the SECOND CHAPEL the pediment of the altar rests on a pair of columns of giallo venato, which however very much resembles giallo antico, and the altar picture of S. Francesco and two pictures on the side walls are by Domenichino. In the THIRD CHAPEL the pediment of the altar rests upon a pair of columns of alabastro fiorito bigio, and above the altar, instead of an altar picture, is a mezzo relievo of Cardinal Vidoni, by a Florentine artist, Pompeo Ferrari.

On the right-hand side of the church, and in the FIRST CHAPEL, the pediment of the altar rests on a pair of columns inlaid with perpendicular stripes of white and coloured marble on a plain surface. In the SECOND CHAPEL the ceiling, in the form of a dome, is surmounted by a lantern cupola and ornamented with white stucco angels. The pediment of the altar rests on a pair of columns of Sicilian jasper; and besides the altar picture, within a frame of about 18 inches square, is a curious painting of S. Filomena, represented standing up, leaning on a real miniature anchor of silver, and decorated with a real necklace of tiny diamonds. The walls are entirely sheathed with marble, and the face of the altar with precious stones and lapis lazuli in addition. In the THIRD CHAPEL the pediment of the altar rests on a pair of fluted columns of giallo dorato, upon the surface of which may be observed, on the right-hand one especially, a reddish tinge produced by the action of fire. The altar picture of the Holy Trinity is by Guercino, and the Crucifixion, on one of the side walls, as well as another picture on the wall opposite, are by Guido.

At the extremity of the nave is the transept, surmounted in the middle by a dome, of which the concave and the spandrels of the supporting arches are painted in fresco by Domenico Perugino. At each extremity of the transept, contained within a deep niche, is a chapel, of which the pediment of the altar of the one on the right hand is supported by four fine columns of verde antico, flanked by a pair of Roman Ionic fluted antæ of nero e bianco, which are planted a little in front. Their capitals are gilded and highly burnished. Instead of an altar picture is a magnificent group sculptured by Domenico

Guidi on a large tablet of white marble, representing the angel appearing to S. Joseph in a dream, with a painting of the apotheosis of the saint, by Ventura Lamberti, above it. At the top of all, above the painting, is a small window of orange-coloured glass, which throws a peculiarly effective light on the sculpture. On both the sides of the enclosing arch is a marble bass-relief by Monot, one representing the Flight out of Egypt and the other the Nativity.

In the chapel on the left-hand extremity, constructed by Bernini at the expense of Cardinal Federico Cornaro, the pediment of the altar rests on four columns of Africano flanked by a pair of fluted antæ of nero e bianco, placed alike in front of the columns. Instead of an altar picture there is, within a niche corresponding to the one opposite, another beautiful marble group, a chef-d'œuvre of Bernini, representing the Angel of Death, and S. Theresa in ecstasy.

S. Theresa was a Spanish lady of a noble family in Old Castile, born 28th of March, 1515, who, according to the history related of her, being of a remarkably sensitive temperament, naturally disposed to pleasure, but coerced by a powerful sentiment of devotion to a state of wavering existence between one extreme and the other, suffered during her whole life a continued series of the most violent alternations—mingling at one time in scenes of gaiety and dissipation incident to her position in society, and at another relapsing into the most ascetic habits of seclusion. The evangelical aspirations, however, which had inspired her almost since the period of infancy, ultimately predominated, and S. Theresa finally finished her mortal career under strict monastic discipline, after having during her latter days occupied herself in composing religious works and writing her own biography.

Such, during her lifetime, was the subject of the present group, whom the artist has thought proper to endeavour to represent under the influence of that extraordinary spiritual passion called in the language of the Roman church "*Divine Love*" or "Ecstasy." The statue of S. Theresa accordingly represents a mortal beauty reclining, in a supine position, on a pedestal, the feet at random, one bare foot, leg, and knee entirely extricated from the drapery, smiling voluptuously on the figure of a youthful angel, which, resembling Cupid of

the heathen mythology, stands in front, and with a reciprocal smile on his countenance, aims a gilded arrow at her bosom. The bare leg of S. Theresa is projected directly towards the spectator, while the other limb and the whole remainder of the body lie transversely on the pedestal. The limbs are highly polished, and the drapery, deranged in no inconsiderable degree, is sculptured in the peculiarly stiff wooden-looking style of Bernini. The object altogether is a most exquisite piece of sculpture, but, whether or not indicative of more humanity than the artist intended to represent, is certainly the most unfit ornament to place in a Christian church that can be imagined. The ceiling of the niche that contains it is painted in fresco by Ubaldo Abatini. On the left-hand side of the preceding chapel are three or four busts, sculptured by Bernini in alto-relievo, half-length figures of the Cardinal Ferraro, and other members of his family, all polished in a high degree, and represented seated in a church with a balustrade in the foreground, and behind, a range of columns in perspective.

The high altar was consumed by a fire which broke out in this church in 1822, and has never since been repaired; and the absis in which it was placed is now concealed by a screen, on both sides of which is a door leading into the annexed convent of the Carmelites. Above the screen, on the upper portion of the absis, may be observed the effects of the conflagration, which also caused the red tinge on the columns in the third lateral chapel on the left-hand side, above referred to.

S. NICCOLA DA TOLENTINO.

Proceeding from the church of S. Maria della Vittoria by the Via di Susanna, which skirts its western flank, and leads northward by a declivity, the Via di Tolentino diverges to the west at its extremity into the Piazza Barberini, and the flank of the church of S. Niccola bounds the northern side of the latter street about midway from the point of divergence. The church, of which the entrance upon the gable faces westward upon a small open piazza, was built in the year 1614, in the reign of Paul V., at the expense of the Prince Pamfili, after the design of the architect Giovanni Battista Baratti,

and conceded to the monks of the Reformed order of S. Augustine.

The interior is constructed in the form of a single nave with a vaulted ceiling, along the base of which are arched spaces for the windows, of unusually large dimensions. The vault is, moreover, strengthened by broad arches, lined with gilded coffers in the form of squares or rhombi, ornamented for the most part with the figure of a lily, with reference to the armorial bearings of the founder, Prince Pamfili. The pavement is of red tiles, with the exception of a very large monumental design in inlaid marble on the left-hand side towards the middle. Upon the gable, immediately over the entrance, the organ is supported by four Roman Ionic columns of fior di Persico, of which the very large and distinct blotches of white and purple rather resemble those of breccia pavonazza, of which particular description of fior di Persico another specimen may be seen in the sheathing of the inside of the arch of the first lateral chapel on the right-hand side in the church of the SS. Apostoli.

On each side of the church are three recesses, of which the middle one is rectangular and very spacious, and the others, arched, are of the usual dimensions. All contain lateral chapels, each protected by a low marble balustrade, with the exception of that belonging to the first chapel on the left-hand side, which is a wooden one. With regard to the chapels separately, and first those on the left-hand side. The FIRST CHAPEL is exceedingly plain, and the ceiling an oval dome of considerable flatness. Above the altar a pediment and columns are imitated by painting. The SECOND CHAPEL belongs to the family of the Gavotti; the pediment of the altar rests on a pair of columns of verde antico. The ceiling is a dome surmounted by a lantern cupola, and painted in fresco, the greater part by Pietro da Cortona, who died while it was in progress, and the remainder by Ciro Ferri. Above the altar is an alto-relievo in marble by Cosimo Fancelli, representing the Madonna di Savona, and on each side of it is a picture of the Madonna; the one on the right painted by a Capuchin friar, Padre Raffaele, and the one on the left by Giuseppe Cades. On each side-wall is a monument, the one similar and corresponding to the other, comprising an elegantly formed pediment resting on a pair of columns of verde antico. In the THIRD CHAPEL the sides of

the enclosing arch are sheathed with breccia pavonazza of exceeding fine quality. The ceiling, in the form of a dome, is painted in fresco, and the pediment rests on a pair of columns of light-coloured bigio, planted on the ground instead of upon the basement of the altar as is usual.

On the right-hand side of the church, and in the FIRST CHAPEL, the ceiling is a flattened oval dome, and the altar surmounted by an entablature, supported on a pair of columns of Sicilian jasper. The SECOND CHAPEL, of which the ceiling is a dome, surmounted by a lantern cupola, contains no marble columns nor other decorations. The THIRD CHAPEL is protected by a marble balustrade, surmounted by high iron rails, and the ceiling is an oval dome painted in fresco. The pediment of the altar rests on a pair of columns of breccia di Francia. The altar picture, representing the two saints Gertrude and Lucretia, is by Guercino, and on the side walls are fine monuments, of which I have not preserved particulars.

The transept at the extremity of the nave is surmounted in the middle by a dome with a lantern cupola, of which the concave, together with the spandrels of the supporting arches, are painted in fresco. At each extremity, contained within one of the supporting arches, of which the soffits are lined with gilded coffers, is a chapel, both similar and corresponding with one another. Each pediment rests on a pair of fluted columns of bigio marble, and one of the altar pictures, representing S. John the Baptist, is by Baciccio.

The high altar, constructed by the architect Algardi, is elevated three steps above the transept, and protected by a balustrade. The pediment, in the broken form, surmounted at the extremities by a pair of angels in a reclining posture, modelled by Algardi, and sculptured by his two scholars Ercole Ferrata and Domenico Guidi, and containing within the broken space a representation of the "*Padre Eterno*," a half-length figure of an old man resting his hand on a sphere, sculptured by Ercole Ferrata—rests on four fluted columns of bigio marble. Instead of an altar picture is a niche containing a group of figures, including S. Nicholas and the Holy Virgin, the former by Ercole Ferrata, and the latter by Domenico Guidi.

CHAPTER V.

THE VIMINALE.

THE ruin, supposed to be the remains of the baths of Paulus Emílius, is situated a very short distance from Trajan's Forum, in the small street which, leading from the south-east corner of the Piazza to the Arco de' Pantani, I have assumed as the boundary line between the Viminale Hill and the forums. The object in question is very near the entrance, and on the left-hand side, very nearly opposite the small church of S. María in Campo Carleo.

With regard to its identity there are many various opinions among the antiquaries, some of whom, denying it to have belonged to any baths at all, suppose it the remains of a theatre; others, of the barrack or guard-room of the imperial guard; and some imagine it to be nothing more than a portion of a substructure erected by Trajan for the purpose of supporting the bank of the Quirinale upon the part where it was scarped and levelled, in order to extend the area of his Forum. Whatever be its character or history, the appearance is very uninteresting, and affords little to guide the mind to any certain conclusion, for it consists of nothing more than a portion of the bare walls of a solid, circular, ancient structure, hemmed in and concealed by the small houses that surround it, to such a degree that it is not possible under ordinary circumstances to obtain a satisfactory view. The title of the "*Baths of Paulus Emilius*," or "*Balnea Pauli*," is in some degree corroborated by the name of a street close adjoining, the "*Via Magnanapoli*," which, if pronounced Mănÿanăpolī, instead of Măñÿanāpŏlĭ, as it is pronounced in modern Italian at present, bears a very striking resemblance in sound to *Balnea Pauli*.

The tower called the "*Torre delle Milizie*" is situated a somewhat greater distance from Trajan's Forum, in the above-mentioned Via Magnanapoli, which I have also assumed as a boundary line between the Viminale Hill and the Quirinale.

It leads very nearly due east from the north-east corner of the Piazza; and the object in question is situated on the southern side, at a point where four streets meet, of which one diverges northward to the Piazza del Quirinale, or Monte Cavallo. It stands secluded from the thoroughfare within the quadrangle of a convent annexed to the church of S. Caterina da Sienna.

The Torre delle Milizie, commonly known by the name of "*Nero's Tower*," for no other reason, apparently, than because from its commanding site it might have afforded Nero a very excellent position from whence to view the spectacle of Rome in flames, if perchance the tower, at the period while the city was burning, had been in existence, has received its present title from the belief that it was erected by Augustus or Trajan for the troops who were employed to guard the several forums. However, it is pretty well ascertained that such is not its true history, but that it was built at a much later period, in the reign of Innocent III., about the year 1210, under the auspices of Pandolfo di Suburra, who was then senator. As regards its appearance, it is a large square, lofty brick tower, in very good preservation, of which little need be said in description, particularly as it is a common object in the prospect from all parts of the vicinity. One remark, however, may be made, that is not made generally, that it inclines a little out of the perpendicular, as may be ascertained on viewing it from a point in the south-west standing on the carriage road which leads from the Capitoline Hill, near the Tarpeian rock, to the Roman Forum.

Pursuing the eastern thoroughfare a little distance from the Torre delle Milizie, the street is intersected by the Via de' Serpenti, a broad straight street, whose breadth and length, in comparison with the small streets in the vicinity, are the more considerable, and its direction precisely from north to south, between the Quirinale palace and the Colosseum.

The Via de' Serpenti is interesting on account of being, as is supposed, the site of the ancient "*Vallis Quirinalis*," where Julius Proculus, on his return from Alba Longa on a moonlight night, encountered the ghost of Romulus, who foretold the future greatness of the city, as Ovid relates in his harmonious lines :—

"Sed Proculus Longâ veniebat Julius Albâ;
Lunaque fulgebat, nec facis usus erat:
Cum subito motu nubes crepuere sinistræ,
Retulit illê gradus, horrueruntque comæ.
Pulcher, et humano major, trabeâque decorus
Romulus in mediâ visus adesse viâ."

Hereabouts, a little to the westward of the street, about midway, and precisely on the spot where the church of S. Agatha now stands, the temple, which in consequence of the above-mentioned apparition was dedicated to Romulus under the name of Quirinus, is supposed to have been situated.

From the northern extremity of the Via de' Serpenti, we resume the eastern thoroughfare, dividing the Quirinale Hill from the Viminale, along the Via di S. Vitale; which street, with reference to the church of S. Vitale and the late property of the Jesuits in this quarter, was adverted to in the last chapter. The Via di S. Vitale, of which the direction is about north-east, is, as was before observed, a solitary lane, and in appearance still more sequestered, in consequence of being bounded on the southern side, where the Viminale rises in a parallel ridge to a considerable elevation, by lofty scarped banks lined with the ruins of ancient brickwork, of which it is rather extraordinary, considering the extent and volume are considerable, that there is little or nothing known of the history. On the summit of the ridge stands the church of S. Lorenzo in Panisperna, which, together with the Palazzo Cimarra close adjoining, now occupied as a barrack by the Pope's infantry, may be considered as a central point upon the Viminale Hill, whose limits are not very easily determined.

In addition to the very considerable property that belonged to the Jesuits, comprised in the churches of S. Andrea, S. Vitale, and the House of the Novitiate, there is an enclosure called the Jesuits' Vineyard, situated not far from the church of S. Vitale to the eastward, consisting of not less than thirty or forty acres of vineyard and garden ground, bounded to a considerable extent by the walls of Rome. The entrance is from the Via del Macao, a street diverging from the Via di Porta Pia in a southern direction, very near the point of divergence of the Via di Porta Salaria on the opposite side, the site of the ancient Porta Collina, as laid down in the beginning of the last chapter.

This valuable and extensive domain is bounded on the western side—that is the side of the Via del Macao—by a lofty brick wall; on its northern side, the side of the Via di Porta Pia, by a lofty brick wall as far as the Porta Pia; on its eastern side, as above stated, by the wall of the city, including the rectangular appendage of the ancient Prætorian camp, as far as its south-west angle; and on its southern side by an impregnable artificial fence, which divides it from the adjoining vineyards. As the whole enclosure was retained in the occupation of the Jesuits, persons desirous of seeing the inner portion of the walls of the ancient Prætorian camp necessarily obtained permission from the Society to enter the Vineyard, though I am unable to say to whom or in what quarter application under ordinary circumstances was made. In my own case I obtained admittance by chance without previous arrangement, having, however, on one occasion before asked permission of the vignerole or superintendent, who inhabits a lodge on the premises, and would have admitted me, he said, had not a party of the Jesuit fathers been engaged to pass the day there. Accidentally, however, a few days afterwards, strolling through the Via di Macao, the large heavy gates were thrown wide open just as I arrived at the entrance, and a lay brother of the order, dressed in his shovel hat and black cloak, rode out upon a donkey. Upon which, without a moment's hesitation, I repeated my request, which was granted.

Close within the entrance a small casino, the residence, I presume, of the vignerole, happened to be undergoing a thorough repair, and at the moment I entered, the workpeople, ten or a dozen in number, were at dinner in a shed adjoining, where a Jesuit stood reading or preaching while the men were eating. Another Jesuit out of doors close by was digging in the garden, with the crooked-handled, heart-shaped shovel of the country, which he used with skill and vigour, and turned up the clods one after another with uncommon precision, notwithstanding that he not only worked with his shovel-hat on his head, but with his long black cloak tucked above the knees for the occasion. As the Jesuit upon the donkey had ridden away, finding myself among strangers, I ventured to interrupt the Jesuit who was preaching, and asked his permission to proceed to the Castra Prætoria; to

which request he made a brief but gracious reply, pointed to the direction I ought to go, and immediately resumed his occupation. Accordingly, I proceeded alone to the extremity of the vineyard, pursuing an eastern direction along a straight long walk overgrown with grass, intersected near the further end by another walk of the same description at right angles, lying north and south. At the northern extremity of the latter walk, close to the Via di Porta Pia, is the principal casino of the enclosure, whither the Jesuit fathers were in the habit of repairing for the purpose of performing their holy exercises, or for recreation. Here, between the casino and the wall of the Via di Porta Pia, immediately close to the street, is a small enclosure, formerly the Villa Costaguti, nearly opposite the residence of Prince Canino. Resuming, however, the same straight eastern direction from the entrance of the vineyard, when I found myself arrived at the walls of Rome, and within the rectangular area of the Castra Prætoria, whether or not it might have been partly on account of its being the dinner-time of the labourers I will not say, but I had not met or seen a single individual the whole distance. Such, in fact, was the free extent of space and solitude which reigned all round and about for a long distance, that I could not help reflecting how easily Pius VII., when arrested by the French general in the Quirinale palace, might have made his escape, had he been only able to descend the staircase and pass through the quadrangle below into his own garden. Thence the door in the Via di Porta Pia opens nearly opposite the church of S. Andrea and the House of the Novitiate; from which point, once gained, his route to the present spot would have led either through secluded lanes or through the Jesuits' enclosures.

The Castra Prætoria, originally comprehending an extensive square area outside the city, surrounded by a lofty brick wall on all four sides, built in the reign of Tiberius, by Sejanus, for the purpose of a barrack and fortified post for the Prætorian Guard, who, as is stated by Suetonius, were dispersed about Rome in detached quarters until that period, was dismantled by the Emperor Constantine in consequence of the adherence of the Guard to the cause of Maxentius; but Honorius, when he rebuilt the walls of Rome, at the end of the fourth century, made it available to his purpose, by destroy-

ing the western and retaining the other three sides in his new operations; and accordingly, as may be seen in all the modern maps, the rectangular figure lies without, or seems to project beyond, the line of the periphery. It happens, however, not unfrequently, that a stranger arriving at the spot outside the walls, wishing to view the Prætorian Camp on its exterior, actually mistakes the angles of the square for those of the regular wall, and returns home again without finding what he sought, or rather without being aware that he has found it. For the original height was considerably increased by Honorius; and though the point of junction is easily perceptible, the general appearance, as the eye glances along the summit, is uniform, and corresponds precisely with the remainder of the stupendous walls of Rome, which, of great thickness, with a face of fifty feet in height, or thereabouts, fortified by three hundred towers at the angles, and strengthened by numerous buttresses, extend over a circumference of not less than thirteen miles, the proportion on this side of the Tiber only being included. The remains of the Porta Chiusa, now blocked up, constructed by Honorius in lieu of the Porta Viminalis, belonging to Servius Tullius' enclosure, lies a little to the westward, and may be observed near the south-western angle of the Castra Prætoria.

As regards the interior of the Prætorian Camp, within the Jesuits' vineyard, there are to be seen along the whole of the northern side of the square, which is the portion the best preserved, a series of about fifty round-topped brick arches, about fifteen feet in span, fifteen in height, and fifteen feet in depth; forming altogether a continuous mass of masonry, of which the summit, projecting within the enclosure, and long since covered by turf and grass, has the appearance of a terrace. As the soil of the vineyard has accumulated several feet above the ancient level, as high as the crown of the arch in the greater proportion, the interior of a few only, from which the earth has been removed expressly for the purpose of exploration, is accessible. Each of these is an open vaulted chamber, of which the back and sides are for the most part lined with *opus reticulatum* and the soffit painted in fresco, in light sprigs and flowers principally, but occasionally with delicately designed human figures—though the colours, of which the red is the most prevailing and the best preserved, are for the most part exceedingly faint from

exposure to the weather. In one or two instances that I observed, the ceilings had evidently been painted at two different periods, upon two separate coats of stucco, laid one over the other, and in some places where fragments had disappeared, portions of both surfaces attached to the broken edges were perceptible.

On the eastern side of the square, the side towards the road, there are also a series of arches like those already described as regards their exterior, with the difference that the accumulation of soil in front is still greater, and the interior consequently less accessible. Of three or four, however, towards the southern extremity recently laid open which I entered, the sides appear like the others to be covered with opus reticulatum, and the soffits painted in fresco; but the interior construction is somewhat different, inasmuch as in these, there is at the extremity a vaulted passage which lies in a transverse direction, and forms an open communication from end to end between the whole series. The ceiling of this passage is vaulted, and the walls are composed of tufa rubble, covered with opus reticulatum.

On the southern side of the square, the wall is in as good preservation as on the other two sides; but the arches, with the exception that the form, similar to the others, is everywhere to be distinctly traced on the masonry, and in many places large cohering masses of brickwork still cleave to the surface, have disappeared altogether.

From the western extremity of this southern side of the square, the walls of the city take a southern direction, while the fence which divides the Jesuits' vineyard from the neighbouring enclosures stretches westward towards the Via del Macao. This fence is a strong pleached hedge composed of sticks and reeds after the fashion of the country, planted on the verge of a bank which drops considerably on the other side, and renders it impregnable from without, while, being breast-high within, an extensive view is had to the southward over the adjoining vineyards as far as the Porta Maggiore.

Proceeding northward by the Via del Macao to the Via di Porta Pia, the lane, for such it is, is bounded on the western side for a short distance by the grounds of a convent of French Carthusian monks comprised within the site of the Baths of Dioclesian. In order to go from the point of debouchure to these celebrated ruins, it is necessary to advance westward along the

Via di Porta Pia, towards the Palace of the Quirinale, as far as the spot whence the Via di Susanna diverges on the right to the northward, opposite the Fontana Felice. Here on the left hand is a large, irregular-shaped, open plot of ground, called the *Piazza de' Termini*, the site of the baths in question, around whose periphery all the various portions of the ancient building yet in existence are situated.

The baths of Dioclesian, commenced by Dioclesian and Maximian about the year 302, and completed by Constantius and Maximinus, were constructed upon a quadrangular area, a square or nearly so, 4275 ancient Roman feet in periphery, including baths sufficient for the accommodation of 3200 persons all bathing at the same time; and no less than 40,000 Christians, the period being during the persecution, were compelled, as is stated in the Martyrology, to work in the operations. Of this enormous enclosure, two of the sides, as appears by the modern maps of Rome in which the figure is distinctly laid down, were parallel to the Via di Porta Pia, consequently in a direction, taken from east to west, a few points to the southward, notwithstanding which it will be necessary, in referring to the position of the several portions of the ruin to be described, to consider all four sides as if facing the cardinal points respectively.

The Piazza de' Termini consists in the first place of an oblong open space, communicating at one extremity with the Via di Porta Pia, and at the other with a much larger area, extending a considerable distance to the southward. With regard to the oblong space in front in the first instance, as its long sides lie parallel to the Via di Porta Pia, the Fontana Felice is upon the left-hand side, and upon the right-hand side is the church of S. Bernardo.

The church of S. Bernardo, which will be described in the second section of the present chapter, is one of the circular brick buildings belonging to the baths, of which, whether serving the purpose of an entrance or otherwise, the use has never been determined with certainty: however, the circular wall and roof being in good preservation in the year 1598, the ruin was then converted to a place of Christian worship at the private expense of the Contessa Caterina Sforza, who at the same time built an adjoining convent of Cistercian monks of

the congregation of S. Bernardo. The gardens of the convent are comprehended within the site of the baths of Dioclesian, and contain accordingly reminiscences more or less interesting. Whoever is desirous to enter has nothing more to do than ring a bell at the door of the convent adjoining the door of the church, and a friar will be found at all times ready and willing to conduct him over the premises. The objects to be seen, however, are of a character rather to afford matter of investigation to a professed antiquary than interest the public generally, being nothing more than detached masses of ancient brickwork, void of recognizable form, with the exception of one fragment, inclining to a semicircular form, supposed to be the remains of the "*Theatridium*," or theatre where athletic games were celebrated. The library also belonging to the baths, whither the Greek and Latin books were removed from the Ulpian Basilica in Trajan's Forum by Dioclesian, is supposed to have been situated somewhere on the site of these gardens.

The remaining larger portion of the Piazza de' Termini may be described by the form called "*en potence*," of which the larger limb extends from north to south, and the shorter limb from west to east. The outline, however, is somewhat irregular, and the unpaved surface, covered with grass in many places, has rather the appearance of a tract of unoccupied building-ground or a village common, than a piazza, as it is called, belonging to the city. The western side is bounded by the garden of the Cistercian monks just referred to, and towards the southern extremity by the gardens of the Villa Strozzi, also by a gaol or penitentiary, including another ancient circular building of brick belonging to the baths, upon the south-west angle, corresponding to the other upon the north-west angle. The southern side is bounded by the grounds of the Villa Massimi, and the eastern and northern sides by a series of large buildings for the most part belonging to the baths,—the most considerable portion of the ruins existing.

In the first place, however, with regard to the circular brick building, situated upon the south-west angle of the ancient enclosure, immediately opposite the iron gates of the Villa Massimi, the whole of the original circular wall is in excellent preservation, and having been covered by a modern tiled roof by Clement XI. about the year 1700, the upper portion is now

converted to a granary. The lower portion serves for an entrance by two portals, one opposite the other, to the Penitentiary, from whence, as the prisoners in an open yard within are divided only by a wall from the piazza, not only the clank of their fetters is heard there continually, and the sound of their voices,—but not unfrequently their conversation.

The line of buildings on the eastern side of the piazza, which commence from the Fontana Felice, consist, for some distance, for the most part of large lofty chambers belonging to the baths, covered with modern roofing, and converted to magazines of hay, grain, and oil. The greater part belong to the Papal government, and these, as well as the remainder, with the exception of a few, are closed continually.

About midway upon the first limb of the "*potence*" is the church of S. Maria degli Angeli, and immediately beyond is the convent of French Carthusian monks, of which the grounds in the rear, bounded by the Via del Macao, were just now referred to. The church and convent comprise a considerable portion of the ruins of the baths, which remained in their original condition until the year 1560 or thereabouts, when Michael Angelo was employed by Pius IV. to construct the church upon the magnificent hall or pinnacotheka, which will be described in the second section of this chapter.

As regards the convent, its portal is upon a wall of ancient masonry, where may be observed outside the entrance, within an angle on the southern side, the remains of one of the water conduits of terracotta, seven or eight inches diameter, such as may be seen in other places in almost all the ruins of ancient baths in Rome at present existing. Here, on ringing the bell, the friar, who inhabits a lodge within, and officiates as custode, immediately admits the visitor to a small open enclosure, formed by one of the ancient chambers of the baths, of which, though the ceiling and roof have disappeared, the four brick arches, formed of alternate courses of narrow bricks and rubble, are still standing. The walls are covered with stucco, painted evidently at a more recent period in fresco; and upon the angles are other fragments of ancient conduits, similar to those outside the entrance.

Hence the way leads to the friars' garden, in the rear of the convent and church, designed by Michael Angelo. It

is a spacious square enclosure, surrounded on all its sides by a double portico, of which the upper arcade, communicating with the corridors of the convent, is partially furnished with windows looking to the garden, and the lower one is supported by a hundred columns of travertino. These columns, twenty-five on each side of the square, are planted on a low wall; and as the interior is otherwise entirely open, the monks have the advantage of an admirable daily promenade with the choice of shade or shelter on either of the four sides, according to circumstances; and as the columns and the whole surface of the walls are brilliantly whitewashed, the appearance is the more lively and agreeable.

The garden is well stocked with orange and lemon trees, heavily laden with their golden fruit in due season; and in the centre is a magnificent reservoir of water, surrounded by three large cypress trees, planted three hundred years ago by Michael Angelo. The reservoir is an extraordinarily large basin of travertino, and so deep, that straining upon tiptoe, one can hardly bring the eyes above the surface of the water, which, brilliantly clear, and fed by a single small continual jet, is in the most quiescent state imaginable. The contrast, therefore, with the bright sunshine without is the more agreeable, as, the face almost in contact with the cool refreshing element, and shaded by the dark-waving branches of the cypress trees, the whole interior appears like a subaqueous forest in miniature, so thickly is the entire inner surface and brim covered with aquatic vegetation. In addition to the orange and lemon trees, there are abundance of flowers and vegetables, divided by convenient walks into parterres; and in fact the whole of the garden is cultivated to perfection, with the exception of one small square spot in the south-west corner, which, like death as it were in the midst of life, is the friars' cemetery. It is a square, enclosed by a low wall of about fourteen or fifteen yards the side, abutting at both ends on the cloister, like the quartering of arms on an heraldic shield, so as to encroach on the area of the garden. The monks are here reminded of their latter end as they pursue their daily walk round the quadrilateral cloister; though there was nothing, at the time I visited the spot, to mark the place of sepulture of the de-

parted, but a few black crosses; and these, owing to the quantity of dark rank grass which sprouted underneath, were scarcely perceptible.

In the rear of the garden, immediately adjoining the Via del Macao, is the vineyard belonging to the convent, in which is to be seen the largest portion existing of the *agger* of Servius Tullius, which, as before stated in the chapter on the Quirinale, extended the distance of a mile, from the ancient Porta Collina to the Porta Esquilina. It is a lofty mound of earth, terrace-like on the summit, perfect in its form, two hundred yards in length, twelve feet in height or thereabouts, and overgrown with soil and verdure. From the summit, which serves the purpose of an agreeable promenade, a good view is to be had of the gable of the church of S. Maria degli Angeli, of which the lower portion is ancient brickwork belonging to the baths, including the original magnificent arches of the wall of the Pinnacotheka, which have been filled up with modern material, and the upper triangular portion, exceedingly low and very roughly constructed, raised upon them.

There is also to be observed in this vineyard, near the south-western angle, a circular brick reservoir belonging to the ancient baths, about twelve feet in depth, and lined with cement. It is protected by a low wall which encompasses it, and covered by a modern tiled roof.

Next to the Carthusian convent along the line of buildings, are several chambers belonging to the ancient baths, of which at the time I visited the spot, being open and empty, I had an opportunity of seeing the interior. In the first I entered, within a very few doors to the southward of the portal of the convent, as the original brick walls lay bare and exposed, there appeared a very excellent specimen of the ancient style of building; for the chamber, oblong in its area and very lofty, with a vaulted ceiling, and walls broken through in many places, was a skeleton in tolerable preservation. The other chamber, within a few paces of the first, farther southward, is square in area, the same height as the preceding, with a ceiling vaulted to the square, and strengthened by groins springing from four brick piers planted at the four angles. The fractures of the masonry exposed the formation of the groins,

which seemed to be composed, within a foot or two of the point of convergence at the top, of rubble; and the depth of the remainder, as far as the spring of the arch, three courses of square flat bricks, laid the narrow edges on the plane of the surface. The walls of this chamber, which appeared at the broken parts to be upwards of five feet in thickness, are composed of rubble, with a facing of brick.

Turning to the east along the buildings upon the shorter limb of the "*potence*," towards the Via di Macao, there is to be observed at the extremity, immediately adjoining the road, the ruin of another circular edifice belonging to the baths, such as the three already referred to. Though considerably dilapidated, a sufficient portion of the circular wall and of the domed roof remains to identify it, forming a crescent-shaped fragment, surmounted by a modern tiled roof. A modern building, used as a hay magazine, is built within its concave.

The Fontana Felice, of which the position at the entrance of the Piazza de' Termini has been already referred to, is one of the three principal fountains in Rome supplied to the present day by the ancient aqueducts. Hither Sixtus V. caused to be transported the waters of the aqueduct called the Aqua Alexandrina, constructed by Alexander Severus, which he repaired with materials belonging to the Marcian and Claudian aqueducts, situated on the side of the Porta Maggiore. The volume of water, replenished by other streams from the country south of the road to Palestrina, furnishes the source of no less than twenty-seven of the minor fountains, and is said to amount to 20,537 cubic metres every 24 hours, or rather more than 14¼ cubic metres a minute. It is somewhat curious, as the fountain derives its title from "*Felice*," the baptismal name of the Pope who constructed it, that the name of the architect was Fontana.

The ornamental portion of the fountain, occupying the angle close to the Via di Porta Pia, and facing to the westward, is of extreme pretension and very inferior execution, consisting of a lofty elevation, which appears to be designed for the exclusive purpose of lauding the Pope who constructed it. The water is discharged in three copious jets into a basin of travertino, and thence overflows into a larger receptacle of the same material, on the margin of which are planted four lions

of white marble in a couchant attitude, each discharging from its muzzle a slender stream into the basin. Above and corresponding to the three jets of water are three large niches, in the central one of which is a colossal marble statue, sculptured by Prospero da Breccia, of Moses, represented in the act of raising the arm to strike the rock, for the purpose of obtaining the miraculous supply of water in the desert, thus perpetuating an analogy between the Pope and the Patriarch of Israel, as the former stands in a commanding attitude, the water gushing forth below from the aperture. The figure nevertheless is badly formed, and evidently conceived after the model of the Moses by Michael Angelo, in the church of S. Pietro in Vincoli. Another marble bass-relief on the same subject sculptured by Giovanni Battista della Porta, representing the Children of Israel conducted by Aaron to drink of the water, is contained in one of the flanking niches; and in the other niche is another similar bass-relief, sculptured by Flaminio Vacca, representing Gideon leading the people across the river. Above the niches, which are surmounted by an entablature supported on four granite columns, the upper portion of the elevation consists of nothing more in fact than a bare naked wall, under the pretence of an attic, entirely occupied by a long inscription in characters of outrageously colossal size, setting forth the claim of the founder of the fountain to the gratitude of posterity. The wall, however, is of exceedingly rough masonry, not likely to stand many years longer unless substantially repaired, for the surface is disfigured by several serious fissures, and the architrave of the main entablature has already started from its place. With regard to the lions on the margin of the larger basin, two of those originally placed there, a beautiful pair of Egyptian lions of basalt, with hieroglyphics on their pedestals, discovered in the portico of the Pantheon, were removed by Pius VII. to the Egyptian Hall in the Vatican, and replaced by the others of white marble above referred to. But the latter amount to nothing less than a caricature of lions, and in size contrasted with the colossal statue in the niche above, appear like kittens. Each lion's countenance, moreover, is a thorough failure, totally void of the majestic gravity that properly belongs to

the animal, inclining rather to a ludicrous and almost human expression. The bad effect is not a little heightened by the attitude and occupation, planted as the lions are, four in a row, sideways, and in pairs, facing each other, the mouths inclining inwards towards the wall, all spirting water through a pipe projecting three or four inches, like a whistle, into the basin.

CHAPTER V.—SECTION II.

CHURCHES.

S. MARIA DEGLI ANGELI.

THE church of S. Maria degli Angeli, situated in the Piazza de' Termini, close to the convent of French Carthusians, as has been already stated in the description of the baths of Dioclesian, was originally constructed about the year 1560 by Pius IV., who employed Michael Angelo, then in the eighty-sixth year of his age, to appropriate to the purpose the magnificent oblong chamber belonging to the baths, called the Pinnacotheka, then remaining covered with its original roof in excellent preservation. The present appearance of the church, however, although the plan of a Greek cross adopted by Michael Angelo has been adhered to, is to be attributed principally to the architect Vanvitelli, who, in the year 1749, in the reign of Benedict XIV., made very considerable improvements in the edifice, particularly by blocking up the original entrance of Michael Angelo, and including within the ground-plan one of the circular buildings belonging to the baths, such as have been more than once referred to. The latter, which then stood an empty detached ruin on the western flank of the building, he converted to a vestibule.

The frontage of the whole exterior and the entrance to the circular vestibule, coincident in the line of buildings with the entrance of the convent before referred to, is so exceedingly plain and unpretending, notwithstanding that the church is the most beautiful perhaps of any of the Roman churches in the interior, that hardly any resemblance to the form of a church can be said to belong to it, but it rather resembles a very ordinary façade of a private dwelling. Neither is it very obviously distinguishable from the hay magazines adjacent, otherwise than by the door which, nevertheless, though

somewhat larger than the door of a house, a stranger might, even though seeking the church, pass by without observing. This door, though closed apparently, during the ordinary hours of admittance to the Roman churches, is neither barred nor bolted, and by pressing the shoulder gently against it, will be found to open.

Concentric with the inner circumference of the vestibule, a circular flight of ten steps, from the summit of which a magnificent coup d'œil appears of the whole church through a rectangular portal and passage opposite, formed by the double thickness of the walls of the vestibule and of the pinnacotheka, directly across the latter, and along the eastern limb of the cross beyond to the high altar, leads at once into the interior. The area of the circular vestibule is about seventy feet diameter, and the ceiling a flattened dome painted in imitation of coffers, surmounted by a lantern cupola. The pavement is of inlaid marble.

Considering the circular vestibule and the intermediate passage beyond, both which together compose the western limb of the cross, as the nave of the church, there is in the first circular portion one lateral chapel on each side, each chapel enclosed within a wide and deep arched recess, excavated out of the enormously thick wall of the ancient building, and protected by a low marble balustrade surmounted by an iron rail. In the chapel on the left-hand side, the pediment of the altar rests on a pair of columns of giallo brecciato, which, owing to a red tinge upon the surface, whether the effect of fire or otherwise, resemble breccia corallina. The pavement of the space within the balustrade is composed of mosaic, formed of small triangular pieces of marble. In the chapel on the right hand, there is no pediment nor columns: but with regard to the altar pictures of this chapel and the preceding—one, painted by a scholar of Daniele da Volterra, represents the Crucifixion, including also S. Jerome; and the other, by Arrigo Fiammingo, our Saviour and Mary Magdalene. Upon the circular periphery, in the intermediate space between the chapels and the entrance, on the right and left hand sides, are two splendid monuments, of which the one on the right hand is of the painter Carlo Maratta, and consists principally of a magnificent and massive pediment of fior di Persico, sur-

mounted by a bust of white marble, and an urn of porphyry planted upon the lower part of the structure. The monument on the left hand is of Salvator Rosa, corresponding with the other in form and dimensions, though of different material. In the intermediate space, upon the circular periphery between the chapels and the rectangular portal leading to the transept, are other two monuments corresponding with the two above mentioned, the one of Cardinal Parisio, and the other of Cardinal Alciati, the former professor of jurisprudence at Bologna, and the latter Chancellor of Rome, in the reign of Pius IV.

The rectangular portal, by means of which Vanvitelli connected the vestibule with the pinnacotheka, consists of two portions, each belonging to the walls of the respective buildings. The first of these, the rectangular portion, extending in height to the main cornice that supports the vaulted ceiling, is about 30 feet in breadth, and in depth 15½ feet. The flat soffit is lined with coffers of white stucco, and on each side, contained in a niche, is a colossal marble statue, of which the one on the right hand, by the French sculptor Houdon, representing S. Bruno, is a very fine piece of sculpture, the air mild and dignified, with a pleasing, placid countenance such as may be said to bear no trifling resemblance to the present Archbishop of Armagh, without flattery to either. The other portion of the portal, including, together with the thickness of the wall of the pinnacotheka, an interpolated space between it and the circular vestibule, is in depth 34½ feet, which, added to the other, makes 50 feet altogether. The breadth, however, considerably exceeds that of the first rectangular portion, and the form is a magnificent segment arch, 72 feet in span, supported at the four angles by four enormous columns in imitation of granite, similar to other original ones in the pinnacotheka, which will be referred to presently. The vaulted soffit is painted in imitation of coffers of white stucco, and on each side is one lateral chapel, each contained within a very deep arched recess, and protected by a balustrade, curiously wrought of inlaid marble and surmounted by an iron railing. Of these chapels, the pediment of the altar of the one on the right-hand side rests on a pair of columns of breccia pavonazza. In the chapel on the left-hand side there is no pediment nor

columns belonging to the altar, but the wall above the altar-table is painted in fresco.

Passing through the segment arch, whose ample span forms a most imposing entrance from the nave of the church into the transept, we enter at once, at the middle of the western flank, into the pinnacotheka of the baths of Dioclesian, metamorphosed, it is true, into a Christian place of worship, but still retaining, without any material alteration or infringement, its original character. This celebrated chamber, taken as at present, is in length, from altar to altar at each extremity, 406 palms, or 296½ feet; in breadth, 90 feet; and in height, to the centre of the vaulted ceiling, 90 feet. The original ceiling, of Dioclesian, which has already existed for sixteen centuries, and is still capable, as far as human eyes can perceive, of enduring many more, is a groined vault, of which the arches of the groins springing from the cornice comprehend on each side three broad lunettes, and at each extremity one lunette, which latter occupies the whole breadth of the building. The whole surface is whitewashed, laid on evidently over an original covering of fresco painting, and the colours underneath the whitewash are visible in many places. Above the cornice on each side, in each of the three lunettes, is a window, the middle one on the eastern side in the form of a Moorish arch —a form, one might almost say, not to be met with elsewhere in the Roman churches. The others, of ordinary rectangular shape, are flanked each by a couple of paintings by Niccola Ricciolini. The cornice, of which a considerable proportion is ancient and original, and the remainder completed after the same simple, elegant model, is supported by the original eight ancient columns of Oriental granite, 62 palms, or 45 feet 3 inches, in height, including base and capital, and 23 palms, or 16 feet 9 inches, in circumference, four at the four angles, and two upon each side towards the centre, all planted about 14 inches clear of the wall upon the pavement. The columns, however, are not seen in their true proportions, inasmuch as eight feet of the lower portion, or thereabouts, was buried by Michael Angelo, who raised the pavement just so much above the ancient level, and encompassed the shafts with as it were a false torus and plinth of white marble; so that the circumference, measured four feet above the pavement and twelve

feet above the real base, is about 14 feet 5 inches. All the columns, however, are not of precisely the same calibre, neither are the capitals all similar; those which stand at the four angles being Corinthian, and the four others Composite. The elevation of the pavement, at any rate, was a bungling operation, to be attributed, perhaps, to the advanced age of Michael Angelo, and the reason assigned, on account of the humidity of the ground, is no less unsatisfactory. For though the level of the church lies ten steps below the level of the Piazza de' Termini, as before stated, the Piazza de' Termini being as high as the highest point of the Quirinale Hill; it follows that the necessity of elevating the pavement at all might have been obviated by drainage.

There are two altars, one at each extremity of the transept, in this as in other Roman churches. That on the left hand, or northern extremity, comprises a square area, and is protected by a low wooden balustrade, painted in imitation of verde antico, and flanked within by a pair of large gilded statues of angels. The ceiling is vaulted with groins, and painted by Procaccini in chiaro oscuro, representing the Evangelists. The pediment of the altar is of wood, painted in imitation of verde antico, and rests on a pair of columns of the same description. The altar picture, by Giovanni Odazzi, represents S. Bruno, and above is a window; the whole remaining surface of the wall is painted in imitation of marble. On each side wall are other two pictures, both by Trevisani. The altar on the right hand, or southern extremity, commonly called the altar of the "Beato Niccola Albergati," is flanked by a pair of pilasters of cotanella; but otherwise is precisely the same as the other as regards form, dimensions, and decorations, with the exception that the statues of the angels within the balustrade are of plain white stucco. The altar-picture is by Ercole Graziani, the two pictures on the sides by Trevisani, and the vaulted ceiling painted by Antonio Biccherai and Giovanni Mazzetti. The walls of the transept are covered with plain white stucco, with the exception of a few feet on the gable, on each side of the preceding altar, sheathed with marble, where may be observed some tablets of a curious description, either of pavonazzetto or resembling pavonazzetto, with here and there a tinge of yellow on the surface. The

veins, moreover, of a peculiarly delicate tissue, are disposed like the skin of an animal, decreasing gradually on both sides of a central line in density of configuration and brilliancy of colour. I have referred elsewhere to another specimen of the same sort of marble, at the entrance of the sacristy of S. Peter's. The white walls on each side the transept are relieved by eight magnificently large pictures, the originals, and some copies, of the Mosaics in S. Peter's, which were transported hither by Benedict XIV. during Vanvitelli's operations. They are placed four on each side as follows, beginning at the entrance, and proceeding, the right shoulder to the wall, round the transept:—First, the Crucifixion of S. Peter, by Niccola Ricciolini; second, the Fall of Simon Magus, by Vanni, a copy of a picture painted on slate, the only altar picture in S. Peter's not executed in mosaic; third, S. Peter reviving Tabitha, a copy, by a Neapolitan artist, of the original picture of Baglioni; fourth, an original picture, by Muziano; fifth, the Conception of the Madonna, by Pietro Bianchi; sixth, an original picture, by Placido Costanzi; seventh, the Fall of Simon Magus, by Pompeo Battoni; eighth, S. Basil presenting the Cup to a Deacon, by Subleyras.

The pavement, of inlaid marble, is the finest to be seen in Rome, with the exception of the new pavement of S. Paolo fuori le Mura and of S. Peter's, though the latter, owing to the continual traffic in the Basilica, is in appearance much inferior. The whole vast area presents to the eye one splendid polished surface of marble of various descriptions and brilliant colours, disposed in all manner of figures and forms, curvilinear and rectilinear, all subsidiary and contributing to the main design, which, like a colossal carpet, is surrounded by a broad border. There are also to be observed a considerable number of small brass stars riveted on the slabs in sundry places all over the surface, for astronomical purposes that I am unable to explain, and, in addition to these, the most perfect meridian line for ascertaining the time of noon and the position of the sun in the ecliptic that is perhaps to be met with in Europe. The latter was laid down in the year 1701 by Monsignor Bianchini, and is not less than 150 feet in length, commencing in front of the entrance to the choir and extending towards the south gable

diagonally. A narrow strip of brass marks the meridian line, and the signs of the zodiac are on each side represented in inlaid work of different colours on two parallel strips of marble, the signs descending from the summer to the winter solstice on one side, and those ascending from the winter to the summer solstice on the other; so that, a few minutes before and after the time of noon, when a beam of the sun, which enters through a small round hole made for the purpose in the roof, appears upon the pavement, the precise day of the year might be ascertained even if it were possible that the inquiring party were in complete ignorance of the season further than knowing whether the days were on the increase or decrease: for the length of the meridian line is 150 feet or thereabouts, and the graduation of the scale consequently so large, that although the lines which correspond to each particular day are at unequal distances, owing to the sun's irregular motion, the average distance between line and line is not much less than 10 inches, as any one by dividing the length of the line by the number of days in half a year may ascertain readily.

In Rome particularly, where the mode of managing the clocks is so perplexing to a foreigner, to know the precise time of noon is a very important object; and accordingly, a few minutes before the expected moment, a group of people may always be observed either standing still on the spot, watch in hand, or walking about at a distance not far removed, and returning every now and then to cast a look upon the pavement; where, though the beam, until ten or twelve minutes before its transit, is not visible, the point in question is shown by the graduated lines representing the days of the month above referred to. The hole through which the beam enters appears to a spectator below about the size of one's thumb, and the beam, varying from a circle to an oval according to the sun's perpendicularity or otherwise, the size of the crown of a man's hat on an average. The experiment at any rate, which is to be seen here every day, is certainly most satisfactory; and it is only to be wondered, since the advantages of a meridian line over a sun-dial are so evident, that its application to practical use in other places is not more general. One advantage is the standing under cover of a building and observing with cool eyes a beam of the sun on a ground of

shade, instead of remaining out of doors, watching with dazzled eyes the shadow of the gnomon on a ground of sunshine; and another is the very extraordinarily extensive scale of the one implement compared with the other, as in the present instance, where the radius of the hour-circle is equal to the hypothenuse of a triangle whose perpendicular is the height from the small round hole in the roof above the pavement, or ninety feet, as before stated. Moreover, the accuracy is quite sufficient for common purposes, and almost equal to a quadrant, for the motion of the beam is easily perceptible to the eye, and the moment when its centre is on the line distinguishable within two or three seconds. As it advances from west to east, contrary to the sun's direction, a tremulous, quivering motion is constantly to be observed, as if proceeding from the vibration of the building acting at one end as a radius, and the force multiplied by the length at the other end.

Immediately at the southern extremity of the meridian line there is also to be observed a diagram, constructed by the same Monsignor Bianchini, indicating the orbits of the pole-star for the period of eight hundred years, commencing with the year 1700. It consists of a series of concentric ellipses, described on inlaid marble, showing the necessary points by little stars of brass engrafted on various parts of the circumferences.

The entrance from the transept to the choir is by a segment arch, similar to the arch leading from the vestibule already described, seventy-two feet in span, and supported alike by four columns of artificial granite. The choir consists accordingly of this segment arch and an appended space beyond, both together corresponding in depth with the opposite limb of the Greek cross represented by the other arch and the circular vestibule. It is ornamented with a pair of large statues of angels in a reclining position, upon the haunches facing the transept, and the soffit is lined with gilded coffers. The pavement, like that of the transept, is of inlaid marble; and upon the surface is described, in lines of brass, an astronomical diagram, of which I cannot state the subject. On each side is a chapel; and on the left-hand side a door communicating with the Carthusian convent. The chapel on the right-hand side is contained within a deep arched recess, protected by iron rails, and the space within paved with *opus Alex-*

andrinum. The pediment of the altar rests on a pair of columns of breccia tracagnina, of very superior quality. The altar picture, and two other pictures, one on each side, are by Baglioni. The chapel on the left-hand side is similar in form to the preceding, protected by iron rails, paved with *opus Alexandrinum*, and contains three pictures; but the altar has no pediment nor columns.

The portion of the choir beyond the arch is raised by four steps to a higher level; and at the extremity the absis, which contains the high altar, is raised two steps higher. The ceiling is an elliptical vault, painted in chiaro oscuro, with a central picture in fresco; and on the walls on each side are two colossal pictures, of which those on the right hand are, the one the nearest the transept, an original by Romanelli, the Presentation of the Holy Virgin, and the other, a celebrated fresco by Domenichino, the Martyrdom of S. Sebastian, twenty-two feet in height, originally painted on the wall of S. Peter's, and removed hither, together with a massive portion of the masonry, by the architect Zabaglia. A curtain covers the picture, so that application must necessarily be made to the sacristan to see it. The pictures on the left-hand side are, the one nearest the transept, the Death of Ananias and Sapphira, painted on slate by Pomerancio, and the other, the Baptism of our Saviour, by Carlo Maratta.

The absis, which contains the high altar, is protected by a balustrade of cotanella, with cornice of Carrara. Its lower concave is sheathed also with cotanella; and in the hemispherical portion above are contained three arched windows. In addition to which, above the absis, within the lunette formed by the vault of the ceiling upon the cornice, is another large window in the form of a Moorish arch, a beautiful object at the termination of the vista, when seen from the steps of the vestibule at the opposite extremity of the nave. The altar picture is a very ancient portrait of the Madonna, surrounded by a group of seven small figures of angels, from which the title "*degli Angeli*" is said to have been given to the church.

S. BERNARDO.

The church of S. Bernardo is situated on the western side of the Piazza de' Termini, near the entrance, and nearly opposite the Fontana Felice. It was originally, as before stated, a circular brick building belonging to the baths of Dioclesian, planted on the north-western angle of the enclosure, and converted to the purpose of a Christian church in the year 1598, during the reign of Clement VIII., at the private expense of the Contessa Caterina Sforza, who at the same time built a convent adjoining for the Cistercian monks of the order of S. Bernard. As the church is seldom open, application must necessarily be made at the convent for admittance.

The interior is constructed in the form of a Greek cross upon a circular area of the same dimensions as the vestibule of the church of S. Maria degli Angeli. The ceiling is a flat dome lined with stucco coffers and surmounted by a lantern cupola. The pavement is composed of red and yellow tiles in square pieces, with an inlaid central ornament of the same material.

On each side of the circumference is one lateral chapel, besides which, in the intermediate spaces, contained in niches, are eight statues of saints of white stucco, by the sculptors Camillo Mariani and Mochi. The lateral chapels are both contained within arched recesses and similar. The pediment of each altar rests on a pair of columns of verde antico, ancient looking though of ordinary quality, and both the altar pictures are by Giovanni Odazzi.

The choir is detached, or is, rather, a building annexed to the body of the church, more properly a chamber belonging to the convent, or a sacristy; but it contains the high altar, such as it is, a very plain one.

S. PAOLO PRIMO EREMITA.

The church of S. Paolo Primo Eremita is situated in the same thoroughfare and on the same side of the way as the church of S. Dionisio, described in the last chapter, that is to say, on the western side of the Via delle Quatero Fontane, a little to the south of the church of S. Dionisio. It was built

in the year 1765 by the architect Clemente Orlandi, in the reign of Clement XIII., who dedicated it to S. Paul, entitled the "*first hermit*," born in the reign of Alexander Severus. It is related of the saint that at the age of 22 he took refuge in the desert in order to avoid the persecutions which afflicted the Christians at that period, and miraculously provided with sustenance, lived there in perfect solitude till he came to be 112 or 113 years old. For fifty-three years he ate nothing but dates, according to the chronicles, and afterwards, during his latter years, bread brought him by a raven; and at last, at the period of his dissolution, was visited by S. Anthony, who, assisted by two lions to dig the grave, presided at his funeral. With reference to the above history there is to be observed on the exterior of the church, which is otherwise exceedingly plain and of very small dimensions, a bass-relief roughly sculptured in travertino above the entrance, representing a raven perched in a palm-tree and two lions below.

The interior is constructed in the form of a Greek cross upon an oval, nearly a circular area. The ceiling is a dome lined with coffers of white stucco, and four bass-reliefs of the same material are upon the spandrels of the supporting arches. The cornice is supported on columns of white stucco.

On each side of the circumference is one lateral chapel, but neither contain pediment nor columns. The altar-picture of the altar on the right hand, by the Cavaliere Antonio Concioli, represents Stephen, King of Hungary; and the altar-picture of the other, by Borgognone, S. Angelo Custode.

The high altar is contained within a spacious niche, excavated to a considerable depth at the back of one of the four arches which support the dome, the soffit of which is ornamented with small paintings in fresco. The pediment is supported on a pair of columns of white Carrara marble, and instead of an altar-picture is a group of figures of white stucco representing S. Paul, the first hermit, clad in the skins of wild animals, kneeling before a large crucifix. Also a palm tree, the raven with a piece of bread in his beak, and the two lions at the foot of the tree. On all which objects a peculiarly good light descends from a window pierced on purpose in the upper part of the niche.

SANTA PUDENZIANA.

Proceeding from the church of S. Paolo Primo Eremita, a little farther southward along the Via delle Quatro Fontane, the Via di Pudenziana, the street I have assumed as the boundary line between the Viminale and the Esquiline Hills, diverges on the right hand to the westward immediately at the commencement of the open piazza in front of S. Maria Maggiore; and the church of S. Pudenziana is situated on the right hand or northern side of the way, very near the entrance. According to the chronicles of the church it was originally built on the site of the house of Pudens, the Roman senator, which S. Peter, while he was at Rome, inhabited as a guest, and converted the two sons of his host, Novatus and Timotheus, and also his two daughters, Praxides and Pudentiana, to the faith of Christianity; the same individual, moreover, to whom S. Paul refers in the second Epistle to Timothy, chap. iv. verse 21, "Eubulus greeteth thee, and Pudens, and Linus, and Claudia, and all the brethren." Some people suppose the site to be not that of the house of Pudens, but of the baths of his son Novatus; though all accounts agree that at the early period of the year 150 a small oratory was built upon the spot by Pius I.—of the subsequent history of which, however, it would appear that no further record has been preserved for many centuries. It was restored to the condition it appears in at present, with a convent of nuns annexed to the building, by the architect Francesco da Volterra, at the private expense of Cardinal Enrico Caetani.

The church is a little removed from the wayside, as if an atrium had originally existed in front of it, and the principal façade and entrance, exceedingly plain and whitewashed, is upon the gable. Annexed to the building is a square brick tower or belfry, a structure of the middle ages; and, extending some distance from the western flank, are considerable remains of a large ancient brick building, a part of which, whether belonging to the ancient baths of Novatus or otherwise, actually forms the substructure and certainly has the appearance rather of the remains of baths than of a private dwelling. The masonry is generally considered coeval with the first century.

The entrance door, which is surmounted by a pediment supported on a pair of spirally fluted columns of bigio marble, whose quality, owing to having been at some time or other painted, is not easily distinguished, is generally open, though protected within by a door of iron railing. A tolerable view of the interior may be had through the latter, but to obtain entrance application must be made at all times to the sacristan, who lives in the Via delle Quatro Fontane, very near the church of S. Dionisio.

The interior is constructed in the form of a triple nave, divided by ancient columns of bigio marble, said to have belonged to the house of the senator Pudens, seven on each side, and piers interpolated between; but the three first intercolumniations on both sides have been blocked up by a brick wall, and the columns and piers embedded in the masonry. The ceiling of the middle nave is vaulted and whitewashed, with arched spaces along the base for windows. The pavement is of red tiles and stripes of marble, and upon a spot close to the entrance is a marble tablet with the following Latin inscription relating to the original dedication of the church by Pius I., and to the remains of the bodies of three thousand martyrs piously collected by S. Pudentiana and S. Praxides, and buried with their own hands:—"In hâc sanctâ antiquissimâ Ecclesiâ. T. T. S. Pastoris A. S. Pio Papâ dedicatâ, olim domo S. Pudentis Senatoris, et hospitio sanctorum Apostolorum, tria millia beatorum Martyrum corpora requiescunt, quæ sanctæ Christi virgines Pudentiana et Praxides suis manibus sepeliebant." By which inscription it would appear that S. Paul also, as well as S. Peter, resided in the house of Pudens. There is also at the farther extremity, protected by an iron grating three or four feet high, a holy well sanctified by the traditions of the Church as the receptacle of the blood of the martyrs after the ablution of the bodies. And besides, upon the gable wall of the church may be seen near the entrance two pictures in fresco, the one on one side of the door and the other on the other, in the one of which, on the left hand, S. Praxides and S. Pudentiana are represented dragging the dead body of a martyr to its sanctuary.

The side naves, as before stated, so far as the three first intercolumniations, are entirely blocked up, and upon the wall

above are a row of latticed gratings communicating with the adjoining convent. The right-hand nave contains three lateral chapels, and also a chapel at the further extremity, but is divided by partition walls of brick, erected for the purpose of strengthening the building, in such a manner that a sort of vestibule is formed in front of each chapel, and the church may be said to be converted from the category of triple to that of single naves by the operation. The FIRST LATERAL CHAPEL is remarkably plain, and contains no marble. The ceiling is a groined vault with ornaments of coloured stucco, and the side walls are of coloured stucco also. In the SECOND LATERAL CHAPEL the pediment of the altar rests on a pair of columns of bianco e nero. The vaulted ceiling is ornamented with paintings, as are also the sides of the entrance arch and the side walls. In the THIRD LATERAL CHAPEL there are pictures on the side walls, and the vaulted ceiling is covered with bass-relief stucco ornaments. The CHAPEL AT THE NORTHERN EXTREMITY OF THE NAVE is dedicated to the senator Pudens, or S. Pudente; and a considerable portion of the pavement outside is composed of rough mosaic, consisting of small uniform pieces of yellow tile exclusively. Underneath the altar, which is a very plain one, is a large block of marble removeable at pleasure, that covers the entrance to a crypt below, the cemetery of the nuns of the adjoining convent. Close to the chapel of S. Pudente, and on the eastern side, is the door leading to the sacristy.

The left-hand side nave contains only one lateral chapel and one other chapel at the northern extremity. The LATERAL CHAPEL belongs to the family of the founder of the church, Cardinal Caetani, and a considerable portion of the pavement outside is composed of the same rough mosaic of small pieces of yellow tiles as the portion in front of the chapel of S. Pudente. The entrance is by a rectangular portal, protected by lofty iron rails, and surmounted by an entablature supported by two pairs of Corinthian columns of giallo antico, flanked by a pair of antæ sheathed with different sorts of marble. The area is square, and the ceiling, supported by four arches which form the four sides of the chapel, vaulted to the area, and richly wrought with gilded carving interspersed with small pictures. The pavement, composing one general design, is of

inlaid marble. The portion of each wall above the cornice, comprising the tympana of the supporting arches, is occupied, the one above the entrance by a very rough mosaic picture, and those on the right and on the left hand sides by a window between two paintings in fresco. The pediment of the altar is supported by a fine pair of composite columns of lumachella with gilded capitals; and above the altar, instead of an altar picture, is a fine bass-relief of the Nativity of our Saviour on white marble. On the right and on the left hand wall are two handsome monuments of cardinals belonging to the family of Caetani, above each of which the scarlet hat of the deceased cardinal still remains suspended. Both monuments are alike, consisting principally of a splendid sarcophagus of breccia nera e gialla, with a bust of white marble, surmounted by a pediment bearing on its extremities a pair of white marble statues of angels in a reclining position, and supported on a pair of columns of verde antico, with torus and plinth of white marble, planted on a base of Porta Santa of a particularly fine quality. Each monument is flanked by a pair of fine marble statues contained in niches, and the whole remaining surface of both walls is sheathed with marble of the finest description, especially lumachella and brocatello. The CHAPEL AT THE NORTHERN EXTREMITY OF THE NAVE is protected by a low marble balustrade; and the altar, which is opposite the entrance, is said to be the same at which S. Peter himself officiated when he lived in the house of S. Pudente, as appears by the following inscription which may be observed upon the wall on the right-hand side, engraved on a tablet of black marble:—"In hâc altare Sanctus Petrus, pro vivis et defunctis, ad augendam fidelium multitudinem, corpus et sanguinem Domini offerebat." It is evidently very ancient, and the pediment rests on a pair of columns of dark bigio. Above the altar, instead of an altar picture, is a bass-relief on white marble by Giovanni Battista della Porta, representing S. Peter on his knees receiving the keys from our Saviour. Upon the wall, close on the left hand of the entrance, is engrafted a fragment of the original sepulchral tablet, found in the catacombs, belonging to the grave of S. Pudentiana, of which the inscription, conformable in its style and execution to the manner of the early Christians, is not altogether legible, though the words "*bene merenti*,"

"*Cornelia Pudenziana*," and the age, "47," may be read distinctly.

The choir is elevated by two steps above the middle nave, and protected by a balustrade of marble. The ceiling is in the form of an exceedingly flattened dome with four circular windows at the base, and the concave painted in fresco by Pomerancio, as well as the spandrels of the four supporting arches. On each of the side walls, a few feet above the pavement, are small latticed gratings, similar to those before referred to in the middle nave, by means of which the nuns of the adjoining convent are enabled to attend the offices of the church, and even receive the sacrament.

At the extremity the high altar is contained within an absis, of which the semidome is lined with mosaic, supposed to be of the eighth century, and the lower concave furnished with pictures. The pediment rests on a pair of Grecian Ionic half columns of stucco with gilded capitals, and the altar picture, a portrait of S. Pudenziana, is by Bernardino Nocchi.

S.S. DOMENICO E SISTO.

Proceeding to the extremity of the Via di S. Pudenziana into the Via di S. Lorenzo Pane Perna, the latter street extends westward along the ridge of the Viminale, and is continued in the same direction by the Via di S.S. Domenico e Sisto, on the left-hand side of which the above-cited church is situated. The church, together with an annexed convent, was built about the year 1570, by Pius V., for the Dominican nuns, who subsequently about the year 1640, during the reign of Urban VIII., enlarged the convent, and rebuilt the church entirely after the designs of the architect Vincenzo della Greca. The northern flank bounds the street above referred to, and the gable faces to the westward within the quadrangle of the convent, where the entrance, considerably elevated, is by a double-branched flight of steps.

The interior is constructed in the form of a single nave. The ceiling is vaulted, and painted all over in fresco, with arched spaces along the base for windows. The pavement is of red tiles. The main pilasters, which support a white and gilded cornice, are white stucco with gilded Corinthian capitals. Upon

the gable, above the entrance, is an organ and gallery, the balustrade very richly carved and gilded, and supported on a pair of columns of grey granite.

On each side of the church are three lateral chapels, all contained within a similar recess, of which the arched entrance is ornamented on the sides and soffit with paintings; and all the pediments of the altars are surmounted by a pair of infant angels of white stucco. The names of the artists to whom the several altar pictures are attributed are, Mola, Luigi Gentile, Canuti, Francesco Allegrini, and Romanelli.

With regard to the chapels separately, and first those on the right-hand side, in the FIRST CHAPEL the pediment of the altar rests on a pair of Corinthian columns of Porta Santa with gilded capitals, and above the altar, instead of an altar picture, is a fine marble group, said to be sculptured by Bernini, representing our Saviour and Mary Magdalene. In the SECOND CHAPEL the pediment of the altar rests on a very fine pair of columns of bianco e nero; and in the THIRD CHAPEL on a pair of fluted columns of breccia di Francia.

On the left-hand side of the church and in the FIRST CHAPEL the pediment of the altar rests on a pair of columns of breccia di Francia; in the SECOND CHAPEL on a pair of columns inlaid with perpendicular stripes of white marble and brocatello on a plane surface, in imitation of fluting; and, in the THIRD CHAPEL, on a pair of fluted columns of breccia di Francia.

The choir is elevated by two steps, and protected by a balustrade; the ceiling is vaulted and painted all over in fresco; the walls on each side are also entirely covered with fresco painting, consisting of a picture surrounded by ornamental tracery.

The high altar, without an absis, is placed at the extremity: its pediment rests on four fluted columns of breccia di Francia.

S. CATERINA DA SIENNA.

A few paces farther to the westward, beyond the church of S.S. Domenico e Sisto, in the same thoroughfare, and on the same side of the way, on the left-hand side, at the entrance of the Via di Magnanapoli, the church of S. Caterina da Sienna is situated. It was built, together with a convent of Dominican nuns annexed, after the designs of the architect Gio. Battista

Soria, in the reign of which of the popes I cannot say, though the architect is stated to have died in the year 1651, during the reign of Innocent X., Pamfili. The quadrangle of the convent contains the square brick tower called the Torre delle Milizie, which was referred to in the first section of this chapter, but as the church belonging to the nuns is closed continually, admittance is not to be had without inquiring among the neighbours and finding out the abode of the sacristan, who then makes application for the key at the convent, and deposits it there invariably after the performance of his duty.

The interior is constructed in the form of a single nave; the ceiling, with arched spaces along the base for windows, is vaulted and painted with figures in chiaro oscuro, with a large coloured central painting in fresco, enclosed in a rich gilded frame or moulding. The pavement is partly inlaid with red and yellow tiles, and partly with stripes of marble. Upon the gable above the entrance is an organ, of which the gallery for the convenience of the nuns is fenced with a lofty balustrade of gilded lattice-work. The cornice is supported by Corinthian pilasters, sheathed with Sicilian jasper, with gilded capitals.

On each side of the church are four arched recesses, three of which contain lateral chapels, and the fourth, on the right-hand side a door communicating with the convent, and on the left-hand side a door leading to the sacristy. Above each arched recess, of which the sides and soffits are covered with paintings, is a painting in fresco upon the wall: the one above the portal on the right hand, particularly, is a striking subject, relating to an event in the early history of S. Caterina, and remarkable for the peculiar tone of softness of the colours. It represents S. Caterina, who is said to have embraced Christianity without the knowledge and contrary to the will of her father, accidentally discovered by the old man on her knees before a crucifix. The contrast of the mild expression of S. Caterina's countenance with the stern features of the father is considerably heightened by a beam of light which, proceeding from a personification of the Holy Ghost in the form of a dove hovering above, shines on her face.

Each of the lateral chapels is protected by a low marble balustrade, and all the pediments of the altars are surmounted by a pair of statues of infant angels. As regards the chapels

separately, and first those on the right-hand side of the church, he sides of the entrance arch of the FIRST CHAPEL are sheathed with breccia di Francia, fior di Persico, and Sicilian jasper; and the side walls with a description of breccia pavonazza, of which some of the blotches are of bright red instead of purple—all the various tablets, however, polished to an extraordinary degree of perfection. The pediment of the altar rests on a pair of columns of Sicilian jasper. In the SECOND CHAPEL the pediment of the altar rests on a pair of columns of Sicilian jasper, and the face of the altar is sheathed with lapis lazuli. In the THIRD CHAPEL the pediment of the altar rests on a pair of columns of breccia di Francia.

On the left-hand side of the church the FIRST CHAPEL is precisely similar in form and decorations to the first chapel opposite; the SECOND CHAPEL corresponds in like manner with the second chapel opposite; in the THIRD CHAPEL the pediment of the altar rests on a pair of columns inlaid with perpendicular stripes of white marble and brocatello upon a plane surface in imitation of fluting, and the face of the altar is sheathed with lapis lazuli. On each side is a monument, both similar to one another, with the exception of the principal object, a marble statue kneeling, with the hands joined and pointing upwards in the act of prayer, which is in the one a male and in the other a female figure. The hands of the former especially are very beautifully sculptured, and the elasticity of the flesh at the various points of contact between the fingers imitated with extraordinary truth to nature.

The choir is elevated two steps above the nave, and the ceiling, of irregular construction, consists of an oval surface painted in fresco, surmounted by a collection of windows that compose a sort of modern sky-light.

The high altar is situated at the extremity. Its pediment rests on four columns of bianco e nero, and instead of an altar-picture is a bass-relief on white marble engrafted on a ground composed, in imitation of clouds on a blue sky, of lapis lazuli and Sicilian alabaster. The above bass-relief is flanked by two others of smaller size, composed, in imitation of a dark cloudy sky, of Sicilian jasper or bigio marble exclusively. A magnificent ciborium also, the finest perhaps to be seen in Rome with the exception of the one in S. Peter's, is placed above the altar.

It is in the form of a temple, composed of gilded bronze, and the columns that support the entablature of lapis lazuli. An abundant group of cherubim of gilded bronze are represented hovering in the air above the portal, which is flanked by a pair of angels of the same material.

S. AGATHA.

Returning for a little distance by the way we came, and repassing the church of S.S. Domenico e Sisto as far as the Via di S. Lorenzo Pane Perna, at the entrance of the latter a street diverges to the northward, in which, a few paces on the right-hand side, the church of S. Agatha is situated. Of the church I find no account, otherwise than that Nibby states it to have been called during the middle ages "*S. Agatha in Suburra*," notwithstanding that the celebrated ancient thoroughfare, and the modern Piazza "*di Suburra*," lie considerably to the southward. At present it is the property of a college annexed to the building for the education of Irish priests, the same where the heart of O'Connell, during the recent residence of the pilgrims at Rome, if not remaining there still, was deposited.

The interior is constructed in the form of a triple nave, divided by Grecian Ionic columns of red granite of ancient appearance. The ceiling of the middle nave is flat, and divided by gilded mouldings into coffers larger than the ordinary size.

The side naves, of which the ceiling is a groined vault, contain no lateral chapels; but there is a chapel at the extremity of each, both remarkably plain and similar to one another, consisting of nothing more than an altar table surmounted by a pediment supported on a pair of columns painted in imitation of verde antico.

The choir at the extremity of the middle nave is flanked by a large pair of Roman Ionic antæ painted in imitation of verde antico, with gilded capitals, and each surmounted by a large statue of an angel of white stucco in a seated attitude. The side walls are plain and whitewashed, and at the extremity is an absis painted in fresco. The high altar, of a plain description, stands isolated at the entrance of the choir, under a canopy suspended from the ceiling.

CHAPTER VI.

CAMPUS MARTIUS—EASTERN PORTION.

PROCEEDING from the Piazza del Popolo by the Via di Ripetta, a few hundred yards along the course of the Tiber, we arrive at a spot precisely opposite the Via di S. Giacomo, where the "*Porto di Legna*," the original place of disembarkation for fire-wood brought to the city, since removed outside the walls, was situated formerly. Here a public promenade, of which the works, under the auspices of Gregory XVI., at the time I visited the spot in the spring of 1842 were then in progress, has been constructed. The entrance is in the centre of an ornamental frontage composed of a crescent and wings, by an archway of considerable depth, with a ceiling lined with coffers of white stucco, and on each side a portico supported on Doric columns. The enclosure within comprises a plot of ground of considerable extent immediately on the river's elevated banks, lying towards the Porta del Popolo, and planted in the middle with an avenue of young trees in a parallel direction. There is also opposite the entrance an agreeable jetty projecting forty or fifty yards into the Tiber, and as the stream sets towards the spot with extraordinary violence, fortified with a substructure proportionately massive and capable of withstanding the mountain torrents. It consists of a slanting base of stupendous thickness, completed to a solid mass within by rubble and grouting; hence a very excellent view is had of S. Peter's and the Castle S. Angelo.

A little higher up the street, diverging eastward to the Corso, is the Via de' Pontefici, of which the title is said to be derived on account of a collection of portraits of several of the Popes formerly to be seen painted in fresco on the walls of one of the houses, though now there are no traces remaining. A very little way from the entrance, on the right-hand or southern side, is a palace called the "*Palazzo Corea*," within whose cortile is the ruin of the mausoleum of Augustus,

though the entrance is so little remarkable that one might easily pass it by, notwithstanding that on closer observation the words "*Ingresso all' Anfiteatro*" may be observed inscribed above the portal. For the mausoleum of Augustus, among the various vicissitudes of human affairs, has been long since converted to a modern amphitheatre, and rented by a troop of travelling equestrians who visit Rome once or twice a year during the summer season.

The mausoleum of Augustus, commenced by Augustus about 27 years before the Christian era, and named after the celebrated tomb, one of the seven wonders of the world, dedicated to Mausolus, King of Caria, by his wife Artemisia, is described by the ancient writers as a magnificent circular structure 220 ancient Roman feet in diameter, planted on a lofty basement of white marble and crowned by a bronze statue of the Emperor. It was encompassed by an enclosure laid down in public walks, planted with poplar-trees, and containing within its boundary a place where the dead bodies were consumed by fire, called "*Ustrinum.*" The southern entrance was subsequently flanked by a pair of Egyptian obelisks, supposed to have been placed there by the Emperor Claudius, both of which were discovered on the spot and removed to the places where both now remain, one in the Piazza Quirinale and the other in front of the northern façade of S. Maria Maggiore. In addition to the obelisks, several other objects belonging to the ancient structure have been procured near the spot at various times: for instance, a beautiful vase of alabastro cotognino, now in the Vatican, in the small vestibule between the Sala degli Animali and the Gabinetto; also, discovered in the year 1777, some fragments of travertino, bearing inscriptions, including, with the words "*hic crematus,*" the names of several members of the Imperial family. Wherefore, as the latter were dug up under the foundation of a house in the Via della Croce, eastward of the mausoleum, on the other side of the Corso or the ancient Flaminian Way, it is presumed that the *Ustrinum* lay in that direction. Of the members of the Imperial family whose remains were deposited in the sepulchral chambers, in addition to Augustus himself, and Marcus Agrippa, his friend, who also obtained the honour, the young Marcellus, his nephew, was the first of all, and the last

the Emperor Nerva. Afterwards there are no certain accounts, until during the troubles of the middle ages it was occupied by the Colonna family as a fortress, and attacked by Frederick Barbarossa in the twelfth century, after which period it became reduced to the dilapidated state in which it is at present.

The ruin in its present state may be viewed from two points, the one by the approach from the Via de' Pontefici, above referred to, and the other from the cortile of the Palazzo Valdambrini, in the Via di Ripetta, on the eastern side of the street. From the first point, on entering the cortile of the Palazzo Corea, a considerable portion of the southern side is bounded by a part of the circumference of the mausoleum, formed altogether of brick, and faced with opus reticulatum, without the slightest appearance of the remains of the white marble basement. So inconsiderable a part of the building, however, is to be seen from the cortile, as the remainder is entirely built round and concealed by the adjacent small houses, that a very few minutes are sufficient for the purpose of inspecting the ruin on its exterior. But in order to view the interior, which is by far the most interesting, it is necessary to apply to the custode, who lives in a small dwelling within the enclosure. Hence, from a door contrived in the process of converting the ruin to the modern amphitheatre, the ascent to the upper part is by a staircase of two flights, at the top of the first of which is an inscription in Italian, which pronounces a warm panegyric on the individuals, as public benefactors, who completed the metamorphosis, but omits all manner of mention of the name of Augustus or the desecration of his mausoleum. At the top of the second flight, at a considerable elevation from the ground, another door opens at once into the open air upon the arena, about 120 feet in diameter, covered with gravel and surrounded by four tiers of boxes, one above another, for the spectators. Here a considerable portion of the main circular wall, full a third of the periphery toward the south-west, has been heightened for the sake of shade in the evening during the summer exhibitions of the equestrians, by a lofty but very slender brick wall, which viewed from within has a disjointed, unfinished appearance, but when seen from a distance, the promenade on the Pincio for instance, completes the original

figure of the mausoleum among the objects in the prospect, and marks its true position on the banks of the Tiber.

From the arena there is a descent by an inclined plane through a corridor to the sepulchral chambers, which lie on the circumference, and are used during the residence of the equestrian company in Rome as the horses' stables, whither the animals are conducted from the street below by a passage I omitted to explore. The corridor and chambers, however, are enveloped in total darkness, where nothing is to be seen without the aid of a flambeau, nor even then anything remarkable, farther than that both corridor and chambers are excavated out of the enormous thickness of the circular wall, and that the surface of both is lined with *opus reticulatum.*

The portion of the ruin to be seen from the cortile of the Palazzo Valdambrini is exclusively a part of the exterior, facing towards the south-west, a direction nearly opposite the preceding. The cortile is in fact bounded in part by the ruin, as in the other instance, and here also, as well as there, the greater portion of the surface, which is perhaps in rather better preservation, is faced with *opus reticulatum.*

The performances of the company of equestrians at their annual visits are of an ordinary character, consisting—one exhibition that I happened to witness in May, 1842, of a sort of tragic drama in the style of the representations at Astley's, interrupted occasionally by the often-repeated jokes between the master of the ring and his clown, which, assisted by the frequent application of the whip about the legs of the latter, delighted the Italian audience. In the sober portion of the spectacle, an old well-trained grey horse, that shook his sleeping master with his teeth at the approach of the enemy, and at last fell as if dead at a pistol shot, bore a principal character,—and during a continual skirmish which lasted from beginning to end between travellers and banditti, with tramping of horses, flashing of sabres, the report of fire-arms and the smell of gunpowder, a person inclined to be romantic might have called to mind the pomp and obsequies enacted on the same spot eighteen hundred years before, at the funeral of Augustus.

Proceeding along the Via di Ripetta, a few paces beyond the Via de' Pontefici, is the Porto di Ripetta, the principal place of embarkation and disembarkation of river craft in the city,

though the traffic is so extraordinarily scanty that there are seldom any other vessels to be seen there than a few flat-bottomed boats, laden with oil, charcoal, fruit and vegetables, and a ferry-boat carrying half-a-dozen passengers, or thereabouts, across the river at a trip, and plying at all hours in the day. The Porto di Ripetta was built by the architect Alessandro Specchi, under the auspices of Clement XI., about the year 1703, and was constructed principally of the large square blocks of travertino belonging to an arch of the Colosseum, destroyed by an earthquake at the same period. It comprises an extensive semi-circular paved area, between the Via di Ripetta and the river, bounded by a low crescent wall, on each flank of which a flight of steps descend to the level of the water; and in the centre of the area, close to the wall, is a fountain, flanked by a pair of travertino columns graduated to show the heights of the various former inundations of the Tiber. The open space above is amply sufficient for the purposes of all persons likely to be attracted thither from motives of business or from the want of occupation; and the breadth of the steps to the river is fully wide enough to allow the passengers going up and down to and from the ferry-boat to pass by the porters coming from the vessels with sacks of charcoal on their shoulders, without inconvenience. Below, another paved area of considerable extent reaches to the river side, where the scarped bank is lined with a wall, topped with a good coping, furnished with heavy iron rings, for the convenience of mooring the vessels. With reference to the graduated memoranda of the Tiber's inundations, on the columns, there is also engrafted on the wall of the house next, on the north side, to the Porto di Ripetta, facing the street, an excellent scale constructed for the same purpose by the French authorities, while they were in possession of the city: and the same scale is continued on the southern flank of the same house, on the side of the northern flight of steps, and on the wall on the edge of the river, several feet below the surface of the water; where it may be seen, in the first place, by the figures in French measure, that the coping of the wall in question is precisely 7 metres and 40 centimetres above the bed of the river; and in the next place, by referring to the same scale above, in the Via di Ripetta, it appears that the level of the street is elevated 13 metres and

50 centimetres above the same level. The scale, both above and below, is composed of stripes of white marble, on which are marked, by lines deep cut, and blackened to render them more clear, the metres distinguished on the left-hand side by Roman numerals; the periods of 10 centimetres distinguished on the right-hand side by Arabic numerals, and the periods of 5 centimetres distinguished by the line produced across the whole breadth of the tablet. And besides, corresponding with the heights of the inundations of the Tiber, there is the following marginal series of dates, showing the height attained by the water, on each separate occasion, above the bed of the river:—

	Metres.	Centimetres.
December, 1702	15	41
,, 1750	15	80
November, 1686	16	0
February, 1805	16	42
December, 1495	16	89
November, 1660	17	12
February, 1637	17	55
January, 1606	18	26
October, 1530	18	95
December, 1598	19	55

whence, as the Via di Ripetta, as above stated, is 13 metres 50 centimetres above the bed of the river, the actual height of the water above the street, at the periods cited, was—

Metres.	Centimetres.	Metres.	Centimetres.
1	91	3	62
2	30	4	05
2	50	4	76
2	92	5	45
3	39	6	05

which last quotation of 6 metres 5 centimetres amounts to 19 feet 10¼ inches nearly.

The ferry-boat is a large clumsy barge, like a floating shed, or Noah's Ark, which, being made fast by a rope and pulley to a hawser stretched from one elevated bank to the other, is warped across in the space of about three minutes, by the force of the stream alone. The fare varies, according to the season, from a baiocco to half a baiocco; and the passage, with an agreeable walk to S. Peter's on the other side, is preferable perhaps to going by the bridge of S. Angelo, so that it is hard to

say why the boat meets so little patronage from the public. Certainly not on account of a want of punctuality on the part of the boatman—a hard-featured individual, not very unlike old Charon in appearance, or much less inexorable: for, working from sunrise to sunset, every day, in spite of hard times, neither will he give a moment's law to a belated passenger, nor even allow quite sufficient time for those whom he has received on board his bark, to step out conveniently, before his shoulder is already straining at the pole to push his craft into the current. Not even during his dinner or daily meal, delivered him in an earthen pipkin, by a boy on the city side—a watery mess of hard, ill-boiled brown peas and maccaroni, which he devours with a wooden spoon, red cap and hat on head during the transit, under the pent-house, can a passenger who by chance arrives too late for the trip, be kept waiting more than six or seven minutes.

A little beyond the Porto di Ripetta, the Via di Fontanella diverges from the Via di Ripetta eastward towards the Piazza di Spagna. Very near the entrance on the left-hand side is the Piazza Borghese, where the Palazzo Borghese is situated at the eastern angle in such a manner that of two principal entrances, one faces southward upon the Via di Fontanella, and the other westward upon the Piazza.

The Palazzo Borghese was commenced in the year 1590, by Cardinal Dezza, after the designs of the archictect Martino Lunghi the elder, and completed about the year 1605, by Paul V., Borghese, who employed the architect Flaminio Ponzio to finish it. The southern entrance is through a spacious quadrangle surrounded by a double portico, one arcade above the other, the lower one supported by forty-eight Grecian Ionic columns planted in pairs, of which forty are of grey granite, four of *granito del foro*, two of red granite, and two of cipollino. The upper arcade is supported by a similar number of Doric columns planted in pairs also, of which forty are of grey granite and eight of red granite. The western entrance leads through the same quadrangle by a porte cochère flanked by a pair of columns of grey granite. In the quadrangle are some colossal statues of inferior execution that appear too large for the enclosure—one of Julia Pia in the character of Thalia, one of Ceres, and another of a female Sabine.

The collection of pictures is said to be the finest in Rome, and admittance to the apartments, twelve in number and an antechamber, granted to the public for several hours every day, without any other formality than making application on the spot to the custode. The following memoranda which I collected in passing hastily through the suite, may serve to give some little idea of the style of the apartments:—In the first place there is to be observed suspended on the wall of the antechamber a paper of printed regulations relating to restrictions imposed on the artists who are allowed to copy the pictures in the collection, whose ladders and easels, seldom less than two or three, may be seen planted in one or other of the rooms. One of the principal articles in these regulations forbids the making any copy the same size as the original picture, though notwithstanding, I have observed more than one instance where the copy, made no doubt in point of fact conformable to the letter of the prohibition, approached so very nearly in size to the other that I certainly could not perceive the difference. From the antechamber nine rooms communicate with one another by a series of open portals in a straight line, terminating at the extremity by a balcony looking towards the Tiber. The three other rooms lie on the eastern side of these and parallel. In the first place with reference to the nine rooms, it may be observed generally, that the area of each is either square or nearly so, the ceiling vaulted to the area with a fresco painting in the centre, the pavement composed of ordinary red tiles or artificial Venetian breccia, and the open portals, through which a continued vista of about 300 feet extends from end to end, are of Sicilian jasper. With reference to each room separately, overlooking the splendid and well-known pictures, there is to be observed:

In the FIRST ROOM, two fine tables of fior di Persico and one of giallo antico. In the SECOND ROOM, two miniature fountains, of which the water, propelled perpendicularly through an infinite number of minute holes on the circumference of a circular disc, unites in the form of a transparent hemispherical bubble, that preserves continually its shape and consistence, as the overplus falls below into a circular basin of *alabastro fiorito* lined with gilded bronze. Also two fine tables, each composed of nero antico, verde antico, and brocatello,

with massive gilded mountings, inlaid here and there with porphyry. In the THIRD ROOM, a beautiful miniature in bronze of the *Toro Farnese*, of which the original group of colossal size, discovered in the baths of Caracalla, is in the Royal Museum at Naples. It is placed on a pedestal 17 inches high, on a table of red and white Oriental jasper, supported on Caryatides whose drapery is of the same material. There are also in this room two fine tables of ancient mosaic. In the FOURTH CHAMBER, a fine table of verde antico. In the FIFTH CHAMBER, two tables of alabastro fiorito, of which the colour is very light pink streaked with deep red. In the SIXTH CHAMBER, two fine tables of verde antico. The SEVENTH CHAMBER, an exception to the general remarks at the beginning, is an oblong, lying, with regard to the others, in a transverse direction. The vaulted ceiling is lined with bass-relief figures of stucco contained in panels with gilded mouldings. The pavement is of inlaid marble. The lower part of the walls is covered with pictures painted on Venetian mirrors, and above are several white stucco busts contained in circular niches. The portals of Sicilian jasper, like the others, are in addition surmounted by a pair of white marble reclining statues of females, placed at each extremity of the architrave. There are also in this room two porphyry tables, on one of which is placed a bronze statuette of an infant Hercules, and on the other a similar statuette of Achilles; and in the middle of the apartment is a large round table of inlaid marble, formed of a numerous and choice collection of specimens, in pieces of divers irregular but curvilinear shapes in imitation of a natural breccia, that altogether compose the finest piece of work of the sort I ever remember to have seen. In the EIGHTH CHAMBER, among the pictures on the walls, are two small tablets in mosaic, by an artist of the seventeenth century, one of which represents Orpheus fascinating the beasts with his lyre; and there are also other tablets of inlaid marble, in which the natural colours of the marble correspond with the colours of the objects represented. The NINTH CHAMBER, which has the appearance of a vestibule, terminates with a double-branched flight of steps with balusters of gilded bronze leading to a balcony looking towards the Tiber, which communicates through the window with another outside. In this room, upon one of three tables of alabastro fiorito, is a

small ancient sepulchral vase of white marble. The communication with the three remaining rooms, which lie to the eastward and parallel, is through the seventh or the sixth room of the preceding. The portals of these also are of Sicilian jasper, and all three correspond in general particulars with the others. In the FIRST CHAMBER is a fine table of nero antico; in the SECOND CHAMBER is a circular table of verde antico, of extra size, but of inferior quality, and divided in four separate pieces; in the THIRD CHAMBER is a fine table of giallo antico.

As one proceeds from the Borghese Palace along the Via della Fontanella towards the Corso, the sound of the waters of the Aqua Virginis, conducted by the conduit of the Via Condotti, may be distinctly heard, at the upper extremity of the street, rushing like a cataract through the masonry of the houses of the northern side, especially the house which stands the last next the Corso. Midway the Via di Campo Marzo, diverging on the southern side, pursues a course a little to the westward of south, and is the commencement of a thoroughfare, continued by a gentle inflexion more directly to the southward. Though narrow, it is very much frequented, and is of the more importance on account of the crowded and ill-arranged plan of the streets in this quarter, where the communication is most intricate and perplexing. It terminates about half-way to the Pantheon, in an open area called the "*Piazza di Campo Marzo*," the only existing memorial by name in modern Rome of the ancient Campus Martius.

A broad short street called the Largo della Impresa diverges to the left hand, or eastward, from the Via di Campo Marzo, between the Via della Fontanella and the Piazza di Campo Marzo. In the Largo della Impresa the Egyptian obelisk now standing in the Piazza di Monte Citorio was discovered, and accordingly there may be observed engrafted on the wall of a house on the northern side a marble tablet, bearing an inscription, which commemorates the particulars of the exhumation in the year 1748, during the reign of Benedict XIV., and concludes as follows:—"Ne antiqua sedes obelisci memoriâ vetustate exolesceret." In order to go from the Largo della Impresa, the original site of the obelisk in question, to the spot where it now stands, which is within a very short distance, it is necessary to bear a trifle to the eastward towards the Corso,

and thence take either of two streets, the Via delle Missioni, or the Via della Impresa, which enter the Piazza di Monte Citorio, one at its north-west, and the other at its north-east angle. These two streets lead each in a circuitous direction, so as to enclose a figure in the form of an arch, of which the base is the northern side of the piazza, and the ground so enclosed between them is precisely the mediæval Montecule, called the Monte Citorio, from which the piazza has received its title. The title of "*Monte Citorio*" is supposed to have originated from the ruins of the ancient amphitheatre of Statilius Taurus, finished in the fourth consulate of Augustus, though the time and circumstances of its demolition are not recorded: whence from "*Taurus*," in modern Italian "*Toro*," the word "*Citorio*." The Montecule rises principally from the sides of the south and east, with narrow circuitous dirty lanes on the eastern side, leading from the Corso, and a considerable portion on the southern side at the base is occupied by a palace called the "*Curia Innocenziana*," which was commenced in 1650 by Innocent X., after the design of Bernini, and finished by the architect Carlo Fontana, under the auspices of Innocent XII., who established the public government offices within the building. These offices at present are—on the ground floor, those of the auditor of the camera and his subordinates; on the first floor, of the auditor of the Pope's sign manual and his reverend assistants; and on the second floor, those of the treasurer and cardinal chamberlain. The façade, a fine elevation facing south, and provided with a clock supposed to furnish the true time to all the other clocks in the city, forms the northern side of the Piazza di Monte Citorio; and in the cortile is a fountain of which the granite basin was found among the ruins of Porto, at the mouth of the Tiber.

At the entrance of the Via delle Missioni above referred to, close to the north-west angle of the piazza, is a large building on the western side of the street, called the Casa della Missione, built in 1642, at the expense of Maria de Vignarod, Duchess of Aquillon, for a congregation of missionary priests, founded by S. Vincenzo de Paoli, for the purpose of making missionary visits to the districts within the Papal States, and educating young men for the priesthood. Annexed is a church dedicated to the Holy Trinity, and rebuilt in the year 1741, at the

private expense of the Cardinal Giacomo Lanfradeni, by Della Torre, an amateur architect, and superior of the establishment. Several pictures, said to be contained in the church, are attributed to the following artists:—Vien, Giuseppe Bottani, Sebastiano Conca, Milani, Monosilio, and Pietro Perotti.

It was in the garden belonging to the Casa della Missione, that in the year 1705 an ancient column formerly erected on the spot by Marcus Aurelius and Lucius Verus, to the honour of Antoninus Pius, their adoptive father, was discovered. The shaft of red granite was 68 palms, or 49½ feet in length, and 25 palms or 18¼ feet in circumference, and the pedestal of white marble, ornamented in basso and alto-relievo with representations of funeral games, and the apotheosis of Antoninus and Faustina, bore on its face also the following brief inscription, which, in addition to the subject of the sculpture, established its identity beyond all doubt: "Divo. Antonino. Augusto. Pio. Antoninus. Augustus. et. Verus. Augustus. Filii." The pedestal, after remaining on the spot where it was found till the year 1748, the time of the discovery of the obelisk in the Largo della Impresa, was then removed to the Piazza di Monte Citorio, by Benedict XIV., with the intention probably of erecting the obelisk upon it. There, however, it was not suffered to remain longer than forty years, when it was removed by Pius VI., in the year 1789, to the gardens of the Vatican Palace, where it is to be seen at present. The column being incapable from its broken state of being renovated, was left in the gardens of the Casa della Missione till the year 1792, when the same Pope, Pius VI., resolved, with the assistance of the architect Giovanni Antinori, to avail himself of the material to repair the obelisk left by Benedict XIV. in the Largo della Impresa, and erect the latter where it now stands, in the Piazza di Monte Citorio.

The obelisk in question is one of the three most ancient Egyptian obelisks in Rome, belonging to the period previous to the conquest of Egypt by Cambyses, and supposed to have been originally erected in honour of Psammeticus I., before the Temple of the Sun at Heliopolis, from whence it was transferred to Rome, and erected in the Campus Martius, by Augustus. It was called the "*Obeliscus Solaris*," on account of being made to show the divisions of time by casting a shadow

on the ground, and by means of a gilded sphere of bronze placed upon its apex by Manilius the mathematician, in a manner related by Pliny, in the following description, which, not being able clearly to comprehend, I give *in extenso*:—"Ei qui est in campo, divus Augustus addidit mirabilem usum ad deprehendendas solis umbras, dierumque ac noctium ita magnitudines, strato lapide ad magnitudinem obelisci, cui par fieret umbra, brumæ confectæ die, sexta hora; paulatimque per regulas (quæ sunt ex die exclusæ) singulis diebus decresceret ac rursus augesceret: digna cognitu res et ingenio fœcundo. Manilius mathematicus apici auratam pilam addidit, cujus umbra vertice colligeretur in se ipsâ alias enormiter jaculante apice ratione (ut ferunt), a capite hominis intellecta. Hæc observatio triginta jam ferè annis non congruit, sive solis ipsius dissono cursu, et cœli aliqua ratione mutato, sive universa tellure a centro suo aliquid emota ut deprehendi et in aliis locis accipio: sive urbis tremoribus ibi tantum gnomone intorto, sive inundationibus Tiberis sedimento molis facto: quanquam ad altitudinem impositi oneris in terram quoque dicantur acta fundamenta."—Plin., Nat. Hist., lib. xxxvi. cap. 14.

The shaft, as it appears at present, of red granite, 98 palms or 71½ feet high, and covered with hieroglyphics, though broken in five pieces when discovered, was put together very cleverly, and made perfect with the material of the column found in the garden of the Casa della Missione, the remainder of which served also to repair two other obelisks erected in addition to the present one, during the same pontificate. It is elevated on a pedestal, also of red granite, 19 palms or nearly 14 feet in height, resting on a double basement of white marble, 13½ palms or 10 feet high nearly, making the entire height of the summit of the shaft from the ground a little more than 95 feet. And upon the apex is placed a sphere of bronze, in imitation of the sphere of Manilius, which, whether or not a correct resemblance of the original, is surmounted by a point or spike, and is hollow, with two holes perforated opposite each other towards the north and south, through the sides in the centre. I was unable to perceive, either that a beam of the sun ever shone through the holes, as I suppose was intended it should do, or that the sphere was good for any useful purpose whatever, astronomical or otherwise. The following original dedication to the Sun,

repeated by Augustus, appears on the northern and southern faces of the pedestal :—" Imp. Cæs. Divi . F. Augustus . Pontifex . Maximus . Imp. XII. Cos. XI. Trib. Pot. XIV. Ægypto . in . Potestatem . Populi . Romani . Soli . Donum . dedit." And upon the eastern face is an eulogy on Pius VI., in Latin verse, with reference to the ancient appropriation of the obelisk as a sun-dial :—

" Quæ celebres olim signabat Pyramis horas.
Fracta dehinc lapsu spreta jacebat humo.
Antiquum renovata decus nunc fronte superbâ.
Dinumerat sexti tempora fausta Pii."

Finally, on the western face, is a fourth Latin inscription, which simply records the removal of the obelisk, in 1792, by Pius VI., from the Largo della Impresa.

The eastern side of the Piazza di Monte Montorio is bounded by the rear of the new General Post-Office, the front of which faces the Piazza Colonna, a square or place enclosed only on three sides ; the fourth or eastern side lying open to the Corso, and containing the column commonly called the Antonine Column in the middle of its area. This column, though erected by the senate and Roman people to the honour of Marcus Aurelius Antoninus in the 174th year of the Christian era, was, for many centuries, mistaken for the column dedicated to Antoninus Pius by his adoptive sons, above referred to, till the latter, discovered in 1705, in the gardens of the Casa della Missione, corrected the unaccountable error of the antiquaries. It was originally surmounted by a colossal statue of gilded bronze, of Marcus Aurelius, and the dimensions are stated to be 217 palms or 158½ feet in height, and 17½ palms or 12 feet 9 inches in diameter. The height, divided into different portions, is computed, in Roman palms, as follows :—The base of the pedestal 16 ; the pedestal 33 ; the plinth 3 ; the base of the shaft, the shaft, and Doric capital, 129 ; the pedestal and base of the statue 17 ; the statue 19 ; total 217 palms, as before. The shaft is composed of twenty-eight blocks of white marble, in a spiral series, covered from the bottom to the top with bass-reliefs, which, inferior in execution to those on the column of Trajan, relate to the victories of Marcus Aurelius over the Marcomanni and other nations of Germany. One especially, among the rest, near the bottom, represents the

figure of an old man pouring water from a jar, a personification of "*Jupiter Imbrius*," with reference to a miracle related by Eusebius of the Christian Legion, while on the campaign in Germany, who, during a time of drought, were ordered to pray for rain by the Emperor, and rain, accompanied by thunder and lightning, fell accordingly, whence the legion obtained the title of the "*Legio fulminatrix*" ever afterwards.

At the end of the sixteenth century, the column having been injured by lightning, Sixtus V., with the assistance of the architect Fontana, undertook to repair it, and instead of the statue of Marcus Aurelius, which had disappeared previously, placed on the summit a bronze statue of S. Paul, of similar height to the other, though not gilded. At the same time the door in the base, which led to the interior, being entirely blocked up by the soil, which had risen gradually the whole height of the base above the ancient level, no pains were taken by Fontana to clear the bottom of the column, but, adopting a very careless and unjustifiable expedient, he suffered it to remain as it is at present, shorn nearly twelve feet of its proper dimensions, and opened another new door above, through the pedestal.

In one of the four inscriptions indited by Sixtus V. on the pedestal, of which I have no copy, the circumstances of the restoration of the column by himself are related, and in another the error in describing the column an offering to the honour of Antoninus Pius, instead of Marcus Aurelius, is perpetuated by the hand of the sculptor. Relative to which error it may be added, that it was subsequently proved more unquestionably, by the discovery, in the year 1777, in the garden of the Casa della Missione, of a rescript of Septimius Severus, relating to a certain Adrastus, a freedman and keeper of the column, in which it is distinguished particularly, not as the column of Antoninus Pius, but of Marcus Aurelius. This document is still preserved in the Vatican.

The ascent to the summit is easy, by a spiral flight of one hundred and eighty steps cut out of the solid marble, and lighted by forty-one loopholes. The experiment, however, at the present day is not much resorted to, as if the visitors had less curiosity now than those of former generations, whose footmarks are indicated on every separate step by very deep in-

dentures. On arriving at the summit one emerges upon the abacus of the column, where, protected on the four sides by an iron railing, is a free passage all round. The statue of S. Paul, holding a sword in the right hand, with the arm extended, is made to point precisely towards S. Peter's, in which direction especially, and indeed all round, there is a noble prospect.

One night during a thunderstorm in the winter of 1841, or the spring of 1842, the column was struck by lightning, and had a narrow escape, but was repaired with such skill and promptitude, that though a large block of marble on the south-west angle of the pedestal, which comprised several letters of one of the modern inscriptions, was shattered to pieces, the whole was replaced to look like old so effectually that the great majority of people living at Rome at the time never heard of the accident.

In front of the so-called Antonine column, which were more properly the Pseudo-Antonine, or the column of Marcus Aurelius, is a handsome fountain, constructed by the architect Giacomo della Porta, under the auspices of Gregory XIII., and supplied with water by the Aqua Virginis. The stream is received in a large basin of Porta Santa.

On the eastern side of the Piazza, identical with the same side of the Corso, is the palace of the Principe Piombino; on the northern side is the Palazzo Chigi; and on the southern side is the Palazzo Brancadoro, and the small church of S. Bartolomeo. Finally, on the western side, is the new General Post-Office, and office called the Computisteria della Camera, a simple and elegant elevation, provided with a spacious portico, and supported by a range of fluted Grecian Ionic columns, of white veined marble; which, however, have rather the appearance of being painted, or washed with size, than of the real material. Upon the upper portion of the façade are two rows of windows, necessarily, for the convenience of the interior arrangement of the offices, placed rather too closely together, though the defect is redeemed considerably by the magnificent clock, which, furnished with a pair of transparent dials, for night and day, the one marked in Italian time and the other in French time, referred to in page 131, is an imposing central object.

The advantages of the new portico are the more desirable to the public in consequence of the very unreasonable time

people are kept waiting at a little grated window from which the letters are delivered here as in other places. Here, however, things are managed in such an arbitrary manner, that the aperture is very frequently closed before, and sometimes not opened till long after, the time appointed by the regulations, to say nothing of the necessity of a careful examination of the calendar previous to going at any time to the post-office, in consequence of the extraordinary number of saints' days, when there is no attendance whatever. The Romans, who are used from their childhood to be over-ridden by official functionaries, irksome as such obstacles appear to a foreigner, think nothing of the inconvenience—so little in fact, that I remember on one occasion, going to the post-office during the ordinary hours of business, and finding the window closed, without placard or notice of any description, and a crowd of people patiently waiting outside,—a well-dressed Roman of the middle classes, whom I ventured to ask when he thought it likely that the window would be opened, actually by the scrutinizing expression of his eye appeared to think I was making game of him, or to doubt if I were in my right senses to ask such a question. When he saw I was in earnest, and pressed him to answer, he became peevish and irritable, and at last, as I persisted, turned away pettishly on his heel, with a squeak like a sucking pig, exclaiming with a grimace and shrug of the shoulders, "*Chi sa? Non e scritto niente.*"

Having waited full half an hour with the crowd, at last the little grated window was unclosed, and after a considerable rush and some more delay I obtained an English letter. At the time in question the improved system of regulating the amount of postage by weight, instead of by the number of enclosures as previously, though newly come into operation, was adopted all over the Continent, with the exception of the Roman postal authorities, who acted upon it just so far as it suited them, charging the postage of letters at pleasure accordingly, either by the number of enclosures according to the old regulation, or by weight according to the new regulation. In the present instance the English letter in question was a single letter and under single postage weight, but was charged double, and the clerk refused to return the money, though I opened it in his presence, and showed him it contained

no enclosures. An opportunity being therefore afforded me of employing a leisure hour and gratifying curiosity by investigating the manner of the Roman post-office in doing business, I ascertained on that occasion, that in order to comply with the due formalities of office, provided in the case of a similar overcharge, the expenditure of full three quarters of an hour in time is indispensable to get back one's money. For when once the amount of the postage is in the hands of the first receiver, the adage "*vestigia nulla retrorsum*" is rigidly enforced until an appeal is made, and after a due statement and approval of the case by an officer in another part of the building, a regular check for the amount of the trifling difference is drawn by the latter in favour of the complainant, who after all is subjected to some more trouble and delay, to get the check honoured even after he presents it.

A short street leads southward from the south-west corner of the Piazza Colonna into the Piazza di Pietra, commonly called the Piazza della Dogana, the southern side of which is bounded by a ruin, supposed to be the ancient Temple of Antoninus Pius, now the custom-house or "*Dogana.*" The temple in question was dedicated by the Senate and Roman people to Antoninus Pius, and built upon his forum, which, it is presumed, extended some distance to the northward, including the Piazza Colonna. There are, however, no accounts of the precise portion of ground occupied by this forum otherwise than by a reference to it in an ancient inscription discovered in the sixteenth century.

The ruin is a portion of the northern flank of the temple, consisting of eleven fluted Corinthian columns of Luna or Carrara marble, $6\frac{1}{6}$ palms or about $4\frac{1}{4}$ feet diameter, and 58 palms or 42 feet 4 inches in height, with a considerable portion of the architrave remaining upon the columns, and the entablature completed by a modern one of stucco, corresponding with the modern façade, to which the whole has been converted by filling up the intercolumniations with brick, with the exception of a central one, now the entrance to the Dogana. Which operation was performed by the architect Borromini, under the auspices of Innocent X., about the year 1650.

This modernized façade contains three rows of ordinary windows, and above the entablature an attic, also of modern

brickwork. Notwithstanding that a large portion of the columns is concealed, full two-thirds of the shafts being embedded in the masonry, there is sufficient to compose one of the most beautiful ruins in Rome, and afford a perfectly satisfactory specimen of the magnificence of the ancient structure, rendered still more interesting by the very evident appearances of the fire that destroyed it. The columns, several of which in the horizontal joints have wide interstices, and their bases, the latter composed of huge squared blocks of marble, bear still the blackening of the smoke upon the surface—are split in large fractures, of which the edges of the flutings of the shafts particularly are rounded in a manner as if the substance had disappeared rather by a slow dissolving process than by attrition. The Corinthian capitals, of which the acanthus leaves, wrought with peculiar delicacy, are very beautiful, are a good deal broken, though, of all together, enough remains to complete the general effect as a whole, and give a perfect picture of the design. The entablature, of which a portion of the original architrave appears here and there, is modern and composed of very simple and plain mouldings, which bear no manner of resemblance to the original, of which a specimen is to be seen engrafted on the wall on the top of the flight of steps which lead from the south-west flank of the Conservatori Palace to the Tarpeian rock on the Capitol. The frieze of the latter, on the contrary, is ornamented in the richest style of sculpture, with a row of very large lions' heads in alto-relievo.

Within the central intercolumniation there is a considerable open space or cortile in front of the Dogana, whither the carriages of travellers on their arrival at Rome are conducted for examination, as was related at the beginning of the second chapter. Free admittance is granted at all times to the public to enter and observe the ruin notwithstanding. Here may be seen, in addition to a considerable portion of the inner side of the architrave, a huge fragment of the vaulting of rubble brickwork belonging to the roof of the temple. Here also the effects of fire are strikingly discernible—so much so that the large squared blocks of marble of which the architrave is composed, as well as other similar ones belonging to the lower part of the building, are rounded to such a degree that they bear rather the appearance of a natural rock

than of wrought material. Three sides of the cortile are occupied by the offices and warehouses of the establishment, but upon the pavement may be observed at various places, particularly in the south-western angle, several fragments of capitals and architectural ornaments, which, though belonging probably to other parts of the ancient temple, lie there like neglected rubbish that nobody thinks worth reclaiming—one more among many other instances of the inattention paid to such objects in Rome, in consequence of the great abundance.

From the Piazza della Dogana the Via dei Pastini leads for a short distance, with a gentle inflexion westward, to the north-east angle of the Piazza della Rotonda, or Place of the Pantheon, of which the whole of the southern side is bounded by the Pantheon of Agrippa, before describing which it had need be remarked that the whole of the area of the piazza, as well as the Via dei Pastini by which we have arrived thither, and also the streets which lead thence to the westward, including the Piazza Navona, comprise a tract of the city particularly appropriated to the sale of comestibles. Among the shops of these traders, which differ considerably from similar shops in other countries, and give a remarkably characteristic appearance to the neighbourhood, the poulterers particularly, in addition to an infinite variety of the feathered race, display a constant show of wild boar, deer of all sorts, from the larger to the roebuck, porcupine, hares, &c. Wild boars and wild pigs, of all ages and sizes, may be seen at all times, hanging by the heels outside the door, or under preparation for the table, in a manner peculiar to the country, by a process which, in order to deprive the creature of its hair and bristles, the poulterer performs in the most simple manner imaginable, without singeing or hot water, literally dry shaving the whole body with a huge, heavy, broad, sharp-set knife, and conversing very affably with his friends and customers during the time of performance, till, in the space of two or three minutes, every inch of the surface is laid smooth from the hind heel to the snout. In addition to the ordinary stock in trade, of which the supply is regular and most plentiful, of turkeys, fowls, geese, ducks, pigeons, woodcocks, snipes, and all manner of game and wild fowl, including a splendid large, long-bodied breed of fowl, black as a raven, with top-knot, and feathered down to

the feet like a bantam, there are very frequently to be seen suspended from the hooks in the shop, here and there among the poultry, a few crows, hawks, magpies, owls, and such uneatable vermin, which, though rejected as carrion elsewhere, here form a part of the *cuisine* among the poorer classes. Small birds too of all sorts and denominations are exposed for sale in extraordinary numbers; blackbirds, thrushes, fieldfares, and larks, together with sparrows, chaffinches, goldfinches, linnets green and grey, robin redbreasts, &c.; and of the smaller descriptions especially, besides dead ones, large wicker cages outside the door are crammed so unreasonably full of others alive, that some of the poor little creatures are continually fluttering and flying about for want of a place to rest upon. Such is the traffic going forward, that no less than three or four women are continually employed within the shop plucking off the feathers of the big birds, and others seated outside on stools and benches in the street plucking little birds exclusively; and as the feathers of the latter are not considered worthy of preservation, no little nuisance to the passer by is created by their distribution gratis in abundance. Feathers and down, in fact, float about continually like flakes of snow in the air, and stick to people's clothes as they walk along. Meanwhile the heat, dust, and faint odorous exhalations that proceed from the chamber within, where the pluckers are patiently pursuing from morning to night their daily occupation, surpass all comprehension.

Such is the extraordinary demand for small birds, that one is inclined to wonder how an adequate supply is procured for the market, though the Romans, in addition to the common modes of catching them by the flap-net in the day, and by bat-fowling at night, as in other countries, have some resources peculiar to themselves. One is by means of a species of small horned owl the size of a woodcock, called "*civetta*," by which the small birds are attracted to a spot where the fowler has previously prepared the twigs with bird-lime. The gunmakers have a continual supply for their customers, and one or two may be frequently seen asleep on their perches at the doors of the shops in the Corso. The lark-whistle, also made and sold at the gunmakers' in Rome, is of uncommon perfection, and they have also another implement for the catching of larks, that

moves by clockwork—a small square pyramid of wood, painted red, stuck full of little mirrors that twinkle in the sun as the machine, mounted on a frame 3 or 4 feet high, revolves horizontally.

Besides the ordinary business transacted at the Roman poulterer's, there is a class of small dealings that serve to exemplify the extraordinary thriftiness of the Romans, of which a foreigner can have no sort of idea without ocular demonstration; for not only are the giblets of the geese, ducks, and chickens sold separately, but the blood and entrails of all the birds also, and embryotic eggs in clusters, may be had separately in any quantity. The geese and turkeys are cut up in portions at the option of the customer, being first split along the backbone with a heavy cleaver, and a leg or wing wrapped up in paper is carried away not unfrequently in an old lady's reticule. The operation of chopping is regularly attended by two or three overgrown cats, denizens of the premises, which, fed upon the fragments that, like chips from the woodman's axe, fly from the cleaver, thrive to an enormous size upon these perquisites.

The principal Roman fish-market is on the banks of the Tiber, but several fishmongers' stalls are also in this locality; where, however, the display that meets the eye is by no means inviting, on the contrary, invariably unwashed and dirty, consisting principally of fish for the lower classes, such as dog-fish, cat-fish, and other such monstrosities. Frogs and snails are exposed for sale here continually, and the frog-women especially, seated in the open street waiting for customers, with their stock in trade in a large bucket of water on one side, and another large bucket of clean water on the other, are worthy of a moment's attention, were it only to observe their extraordinary skill and quickness, the moment a bargain for two, three, or more dozen is concluded, in preparing the poor frogs, which are all alive and merry at the moment, for the kitchen. No sooner are matters arranged between the *marchande* and her client, the bucket being usually on her first arrival crammed so full that the creatures are all scrambling on one another's shoulders, than, unclasping her pocket-knife, she whips out a single frog, which, grasping in her left hand so that the head and fore-legs project on one side and the hind claws on the

other, she cuts off by a single turn of the wrist the head and rst joint of the fore-legs, and simultaneously disembowels him into the bargain,—next, off go the claws of the hind-legs with another such jerk, and then the frog itself is tossed into the bucket of clean water. And thus she serves one after another till the whole batch is completed, and the poor mutilated frogs, remnants of their former selves, the flesh white as chicken in appearance, are neatly strung on slender willow twigs and delivered to the customer.

Snails, which by the way all the time I lived in Rome I never saw brought to table, are sold in the open street in the same manner as the frogs, in so far that the vendors own no more property on the spot than the baskets in which they bring their goods to market and the seat they sit upon. The snails, however, purchased by the poorer classes I believe almost exclusively, and in appearance like the common English garden snail, afford a curious spectacle in marking the extraordinary contrast between the natural slowness of the animal and the very uncommon nimbleness that appears among a multitude, when a quantity equal to the contents of a bushel basket or more are thus collected together. For myriads of tiny black eyes no bigger than small pins' heads are continually appearing and disappearing, popping in and out in the twinkling of an eye, and the whole surface of snails above is lifted up and let down again by the motion of the snails below, like the ebullition of water in a caldron, while the proprietor is obliged to exert his utmost vigilance and dexterity in order to restrain their incessant efforts to crawl over the edge of the basket and escape.

The shops of the pizzicagnoli, of which there are several in this quarter, require next to be mentioned. The pizzicagnoli, combining the trade of grocer and cheesemonger, are a description of general dealer, where the principal articles exposed for sale, cheese, butter, hams, bacon, and eggs, are invariably arranged in the most picturesque manner, and especially at the Christmas season, the interior being illuminated, people frequently make a party of pleasure at night to walk about the streets on purpose to see them. Also at the termination of Lent, when the Catholic spectator and the proprietor regard the delicious appearance of the long-forbidden viands with increased interest and satisfaction, the articles appear with the

advantage of a brilliant light blazing full upon them, the ceiling entirely concealed by hams suspended edgewise, and garnished with green leaves of holly in the interstices,—white hogs'-lard sausages also suspended diagonally across in festoons, and in the middle a large bell with long dependent clapper, all of hogs'-lard sausages, for a central ornament. The sides of the shop are lined by flitches of bacon placed edgewise like the hams on the ceiling, and marked by a knife with a neat longitudinal slice to show the white fat. Cheeses, in addition to vegetables and other articles, are piled up in front in the shape of pyramids and other forms more fantastical, and butter is frequently exhibited in various forms particularly suited to the locality,—statuettes and classical groups of figures beautiful to look at, and formed artistically from the mould borrowed from a sculptor's studio. On these occasions people flock from all quarters to buy provisions, though the poor especially both now and at all other times purchase a comestible exclusively their own, of which I have forgotten the name,—a dry hard cake composed in the boiling of hogs' lard of the refuse meat, pressed into the form of the "*graves*" sold in England at the tallow-chandler's. Which coarse compost, as far as one can judge by the appearance, is the same in quality.

In addition to the pizzicagnoli there are several shops of vegetables exclusively, comprising artichokes, cauliflower, and broccoli, all three plants in high perfection, as well as an infinite variety besides, including, with the finocchio and others used in salad, mushrooms and all sorts of toadstools under the general title of "*fungi*."

The streets here are moreover enlivened once a year, at the festival of S. Joseph, by the appearance of the "*Friggitori*," a class of privileged campestrial cooks, who frequent this as well as other parts of the city on the 19th of March and a few days following, and furnish the public with fried fish and fritters served up hot in the open air. And such are the allurements exhibited on these occasions, whether from the sight and smell of the cookery, or the facility of being provided at short notice, that the "*friggitor*" and his assistant, working both as hard as they can all day, have much ado to supply the customers, while artist and deputy, dressed in the costume

of first-rate cooks, in snow-white caps and linen jackets, are each labouring in their separate departments, the latter preparing the fish and compounding the dough for the fritters, and the former frying them. The *batterie de cuisine*, surmounted by an awning of green boughs and ribands, includes a large table of clean white boards, covered by a clean table-cloth, on which is displayed the lard intended for the service of the day, cut into cubic blocks, resting the one on the edge of another in the form of a pyramid, which is gaily ornamented by wall-flowers and stock gillyflowers stuck in the interstices. And the brilliantly-polished pans of brass or copper, in which the fish and fritters are fried, are placed one on each side the table, on portable stoves of charcoal. To make the fritters, a mass of flour, not less than half a bushel at once, having been stirred for a long time with water by the assistant, the friggitor snatches from the lump a piece of the precise size to suit his purpose with uncommon accuracy, and, without a rolling-pin or any supplementary implement, or any other aid than a skilful turn of the wrist in drawing it from one hand to the other, converts it in an instant to a fritter, which, chucked into the pan of bubbling lard and forked out again in a couple of minutes, is served out powdered with white sugar to the customer, of good substance, delicate and thin as a wafer, and at the small charge of half a baioccho, or a fraction more than a halfpenny—a fritter, moreover, as I can testify from personal experience, of very excellent quality.

To conclude the present subject I must relate a curious practice that exists in Rome of retailing spirits, or acquavite as it is called, through the streets at three or four o'clock in the morning, even in the dead of winter, with which custom, unless owing to mere chance, persons hardly become acquainted, notwithstanding that a long-winded, drawling, indistinct cry is frequently heard about that time in the morning, not to be readily accounted for. The venders of spirits at about the hour above mentioned, long before daylight, are in the habit as they pass along under people's windows of intimating progress to their customers by the single word "*acqua*," pronounced in a low, mysterious tone, not sufficiently clear to be intelligible to a stranger, which sound would not very probably of itself have fully aroused my attention, had I not observed

that it was always accompanied, whenever the bearer of the goods arrived under my window, by a rattling and scraping against the wall of the next house, so exciting to curiosity that one moonlight morning, when the sound was repeated, I got up and threw open the casement. On doing so the phenomenon was immediately accounted for, as I perceived, clattering against the wall, at the end of a long line of packthread, an empty tin mug, containing the price of a dram, two or three copper baiocchi, descend from a top story window, from which the fore body of an old gentleman, in his shirt and red night-cap, appeared protruding; while below, half dozen bottles in a basket being planted on the pavement, the liquor merchant, without exchanging a word with his customer during the negotiation, having pocketed the baiocchi, and poured the matutinal cordial into the mug, which was immediately drawn up again, took up his load and departed. And scores of customers, no doubt, were served in like manner with drams on the same morning.

The approach to the Pantheon is not only deformed by appearances such as I have described, but the building, until arriving within a few yards of the portico, which occupies one entire side of the very small piazza, is entirely concealed from view by the houses, all of an inferior class, that surround it. Small, however, as is the area of the Piazza at the present day, five-and-twenty years ago it was still smaller, until a cluster of miserable tenements were thence removed by Pius VII., relating to which operation the following inscription upon the wall of a house on the northern side, from the exaggerated terms in which it is composed, might lead one to expect a more extensive clearance :—

"Pius VII., P. M. Pontificatus sui XXIII. aream ante Pantheon M. Agrippæ ignobilibus tabernis occupatam, demolitione providentissimâ ab invisâ deformitate vindicavit, et in liberum loci prospectum patere jussit."

The whole area of the piazza in the fifteenth century was a heap of ruins, which Eugenius IV., without restoring the surface of the ground to the ancient level, undertook to remove, and in the operation discovered several valuable reliques belonging to the building, of which the principal are a pair of lions of basalt of Egyptian sculpture, which were first placed in front of the Fontana Felice, on the Viminale, and are now in the Vatican,

a magnificent porphyry sarcophagus, now belonging to the monument of Clement XII., in the Corsini Chapel, in S. John Lateran, a fragment of a horse's foot of bronze, and a fragment of a chariot-wheel of the same material.

About the year 1580 Gregory XIII. employed the architect Onorio Lunghi to construct a fountain in the middle, which about the year 1720 was made the basement of an Egyptian obelisk erected there by Clement XI. This obelisk corresponds in size and character with another, discovered at the same place and at the same time in digging the foundations of the Dominican convent in the Piazza della Minerva, where the latter stands at present. Both, very small and covered with hieroglyphics, are supposed to have belonged to the temples of Isis and Serapis in the immediate vicinity. The one in question was first removed by Paul V. to the Piazza di S. Macuto, close to the church of S. Ignacio, from whence Clement XI. brought it hither, and recorded the circumstance of its removal in a Latin inscription on its pedestal.

The Pantheon, the most magnificent of various other public buildings with which Rome was enriched by the sumptuous liberality of Marcus Agrippa, was built or finished during his third consulate, twenty-seven years before the Christian era, and was so called, as surmised by Dion Cassius, who, being a Greek, is good authority for the etymology of the term, rather from the resemblance of the flat convex roof to the firmament of heaven than its adaptation as a repository for the statues of the deities. The edifice however, whether, as according to the generally received opinion, it was annexed to Agrippa's baths or otherwise, was no doubt intended for a temple. Immediately after it was completed, the first accident which is recorded to have happened to it was in a thunder-storm, during a violent inundation of the Tiber, when a spear in the hand of the statue of Augustus, which, together with a statue of Agrippa himself, stood in the portico, was shivered by lightning. Next, in the reign of Titus, it was grievously damaged by a fierce conflagration, that laid waste the temples of Isis and of Serapis, and of Jupiter Capitolinus, the theatres of Pompey and of Balbus, and all the houses and public buildings within a considerable distance. After this calamity it was restored, and dedicated to Jupiter Ultor, by Domitian, and suffered

again by a similar accident in the reign of Trajan, and was repaired by Adrian; and subsequently it was restored by Antoninus Pius, and again by Septimius Severus and Caracalla. From the end of the fourth century till the year 608 it remained closed, together with all the rest of the Pagan temples in Rome at that period, and, as it would appear, without having received any material damage, when, at the period above mentioned, Boniface VIII. having obtained permission of the Emperor Phocas to consecrate it as a Christian church, dedicated it to the Holy Virgin and the martyrs under the title of S. Maria ad Martyres. In the year 663, however, Constans II. having arrived in Rome from Athens, where he had passed the winter, ripped the plates of bronze that covered the roof with the intention of conveying the spoil to Constantinople, and had actually removed his booty to Syracuse on his way thither, when he was murdered by a blow on the head, inflicted by one of his attendants with a vase while he was in the bath, and the bronze, carried away from Syracuse by the Saracens to Alexandria, was never more heard of. The bronze was replaced with sheet-lead by Gregory III. in the year 731, after which little is recorded of the Pantheon for nearly seven centuries, till, after the disturbances of the middle ages, in the year 1400, the cupola and the roof of the portico had been again stripped of the lead, three columns on the eastern side of the portico had disappeared, and the level of the ground had then risen several feet above the bases of the remainder. Restorations, however, began to be undertaken in the year 1417 by Martin V., and were continued by his successors, Eugenius IV. and Nicholas V., until 1450. Nearly two centuries afterwards, about the year 1631, Urban VIII. erected two bell turrets above the lateral angles of the pediment of the portico, which have been universally found fault with as ill suited to the style of the building. To a column of the portico also, which had been replaced in the sixteenth century instead of one of the three lost as above stated, he added a new capital, in the volutes of which he caused his own armorial bearings, the bee, to be interpolated. Under the pretence of restoration, however, he deprived the Pantheon of bronze, rated by Venuti and other modern authorities at the incredible figure of 450,251 pounds, but at all events an enormous quantity, stripped from the roof

and the ceiling of the portico, was cast into the Baldachino of S. Peter's and cannons for S. Angelo. Whence the well-known sarcasm of Pasquino, "*Quod non fecerunt Barbari fecit Barberini ! ! !*" The other two missing columns were replaced in the year 1662 by two others, discovered in the ruins of Nero's baths, near the church of S. Luigi de' Francesi, by Alexander VII., who, after the example of Barberini, inserted the star, a portion of his own armorial bearings, in the capitals. At the beginning of the eighteenth century Clement XI., after having erected the obelisk in the piazza as before related, levelled the ground in front of the portico, and a few years afterwards Benedict XIV. lined the ceiling of the dome with stucco. Finally, about the year 1803, Pius VII. repaired the roof with lead on its exterior.

With regard to the well-known figure of the Pantheon, it may be sufficient to state that it consists of a magnificent circular body of brick, surmounted by a dome of extraordinary flatness, and that the entrance is through a portico, relative to which there are doubts among the learned, whether or not it is an original portion of the edifice or built afterwards.

The portico, of which the frontage is 150 palms or 109½ feet, and the depth 70 palms or about 51 feet, is supported on sixteen Corinthian columns of granite, eight in front, and surmounted by a triangular pediment, whose frieze bears the following original inscription:—

M. AGRIPPA . L. F. COS. TERTIVM . FECIT.

The raised letters of bronze have disappeared altogether, carried away either by Urban VIII. or other depredators, so that the characters at present are marked by the channels chiselled in the stone, which are, however, so clean cut, and the edges so uninjured, that the epigraph appears to the eye as perfect as ever, though on closer inspection there may be observed within the channels round holes the size of a man's finger of the bolts or fastenings of the metal. Another original inscription in smaller characters than the above, but also perfectly legible, may be observed inscribed in two lines extending from end to end of the architrave, bearing reference to the repairs effected by Septimius Severus and Caracalla. These letters, simply cut on the stone, are in their original condition; the mouldings of

the pediment are in good preservation, but the surface of the tympanum, covered originally with a bass-relief of bronze, representing the battle of the Titans, with reference to the dedication to Jupiter Ultor, has been laid bare, and the large blocks of travertino, though perfectly sound and unbroken, appear riddled all over with the round holes of the supporting bolts. Nothing at present remains of the objects formerly planted on the *acroteria* of the pediment, consisting of a group of Jupiter in a chariot, in the act of launching his thunderbolt upon the Titans, which stood in the middle, flanked by statues of Mars and of Venus at the extremities. Of the former, the fragment of the chariot-wheel and of the horse's foot discovered by Eugenius IV., as above referred to, were no doubt a portion. The sixteen Corinthian columns, nine of red granite, and seven *granito del Foro*, 56 palms, or 40 feet 10½ inches in height, and about 15½ feet in circumference, are all, including the three substituted for the three missing ones, in good preservation, especially the particularly delicate tracery of the acanthus leaf of the white marble capitals. Of the columns, eight stand in front, two and a pilaster on each flank, and four in two transverse rows support the transoms of the roof in the interior. Upon the eastern flank, the frieze renewed by Alexander VII. at the time he replaced the two columns as above stated, contains also the star of his armorial bearings among the ornaments, and from this particular point the portico may be viewed with advantage on its exterior, with reference to the disputed question whether it was built subsequently, or at the same time with the circular body of the building. For between the circular body and the portico is a rectangular structure (upon the extremities of which the bell turrets of Urban VIII. are planted), extending in height to the upper angle of the pediment, and in its interior serving as a vestibule. And there appears upon the face of this structure, above the slanting sides of the pediment of the portico, a portion of another pediment, of which the remainder seems to be built out and concealed by the portico, as if a former and original entrance had existed there previous to the construction of the latter. It was in fact, and there can be no doubt, an original entrance,—designed perhaps by Agrippa, and superseded by the portico, though it is difficult to say

why, previous to the accomplishment of the "*splendid after thought*," the first pediment was not entirely removed, instead of being suffered to remain, as it has ever since, a piece of patchwork and a deformity. Upon the western flank of this rectangular structure are considerable remains of white marble sheathing, similar to that which extends over a great portion of the lower part of the circular building, sculptured in low bass-relief, in the style afterwards adopted by Sansovino, representing the *præfericulæ*, the *pateræ*, and various other sacred utensils of the pagan temples. Finally, the ancient level of the ground, above which the entrance was originally an ascent by seven steps of white marble, has become to such a degree elevated by the gradual accumulation of soil, that the five lower steps are now entirely concealed, if still in existence. Two only, at any rate, serve the purpose of the present day, and those of travertino.

The circular body, of which an inconsiderable portion is to be seen from the piazza, is 250 palms or 182½ feet in diameter, including the thickness of the walls, and the height to the summit of the oblate dome 194 palms or 141½ feet. The walls are 28 palms or 20½ feet in thickness, and strengthened by blind arches formed of a double course of broad flat bricks or tiles about 22 inches square. The effects of the grand conflagration in the days of Titus, even after nearly eighteen centuries, are still visible, and a great portion of the surface, especially on the western side, where the material had almost reached vitrefaction, appears tinged with deep purple, though the masonry, notwithstanding, is so beautifully smooth and perfect that it seems as if the hand being passed over it blindfold, no inequality could be detected. From which appearances it would seem probable that as the marble sheathing on the western flank of the vestibule, and a portion of the same sheathing which may be observed on the western side of the building, could not have withstood the fire, it must have been added subsequently. The preservation of the building, however, which in its present condition affords the most perfect specimen existing in the world of an ancient Pagan temple, is certainly to be attributed to the precaution adopted in the construction, and afterwards followed by Justinian at Constantinople, in the instance of S. Sophia, the rejecting wood as a

material, and using exclusively instead either brick, bronze, or marble. Seen even within the limited space of the piazza, the effect is ineffably grand, and the proportions of the portico harmonious beyond description; while the vast circumference of the main body is scathed and blackened by the fires of former generations, as if it were the creation of another world emerged from the crater of a volcano. On viewing it also from afar, from the heights of the Pincio for instance, its extraordinary difference from all other surrounding objects is hardly less striking, as the broad, flat, oblate dome, of colossal bulk in comparison with the prolate domes of the other churches, seems as it were, especially when reflecting a lurid coppery hue from the rays of the setting sun, floating like a monstrous whale on the ocean among its fellows.

The Pantheon, as all the Roman churches, with few exceptions, is open to the public every day from an early hour in the morning till noon, and afterwards from three o'clock till the Ave Maria. When closed, the portico is closed also by iron gates riveted to the columns, of which the centre one is made to open and shut at pleasure, and the rest are immoveable. The bronze ceiling of the portico, dismantled by Urban VIII., has never been replaced; nor is there, between the modern roof of tiles that covers the gable of the pediment, and serves as the substitute, anything to conceal the beams and rafters, nor any other vestige of the ancient construction than the transoms of travertino resting on the granite columns, and the round-topped arches of travertino which spring from the transoms. The four inner columns belonging to the portico exclusively, as distinguished from the vestibule, though portico and vestibule together compose one open chamber, are planted as before stated in two transverse rows behind the third column from the flanks on both sides, so as to leave a clear space of three intercolumniations in the middle, that forms a grand avenue across the portico and vestibule to the portal of the circular area. The portal is flanked by a pair of antæ of white Thasian marble, and its aperture is 39 feet in height and 19 feet in breadth. The original doors of Agrippa, surmounted by a bronze grating of beautiful open trellis-work of corresponding antiquity, and whose jambs and lintel are of white marble, and the sill of Africano, are a magnificent pair of *battants* of bronze, which

have now existed on their present points of suspension for more than eighteen centuries, notwithstanding that the construction is upon the simple principle of the common barn door, resting each upon a perpendicular bar, part and parcel of the battant, that terminates below in a bolt, which bolt traverses in a matrix sunk in the ground. The action, though in consequence of the stupendous weight it requires a very considerable effort to put the battant in motion, is particularly smooth and easy. On each side of the portal is a large niche, in one of which originally stood a colossal statue of Augustus, and in the other a statue of Agrippa; instead of which there are now no statues, but in the one a representation of our Saviour, and in the other one of the Holy Virgin, painted in fresco. Close to the portal within the left-hand or eastern niche is a long inscription of Urban VIII., if not two inscriptions, the one relating to the removal of the bronze, designated as an "useless ornament converted to a better purpose," or some such expression, and the other to the construction of the two bell turrets; and outside the niches, on the right and on the left, are two small doors of staircases leading to the top of the building. Of these the western one is closed, and the eastern one alone remains open, whence the original steps are in good preservation to the base of the cupola, and are continued by others exceedingly broad and deep, leading by a straight flight outside the leaden roof, without any other protection than a crazy wooden banister, to the summit. The sides of the vestibule were originally sheathed with marble in square coffers or panels sculptured in bass-relief similar to the bass-reliefs on the exterior, which, however, have disappeared, and in lieu of them, the walls are covered with plain stucco, though the pilasters of Thasian marble, corresponding with the columns, are in good preservation.

The interior, coinciding with the outside of the building, is circular in its area, 194 palms or 141½ feet in diameter, and the ceiling a dome, of which the height of the apex above the pavement is precisely equal to the diameter; and the height, where the curvature of the dome commences, precisely half the height of the apex. The dome is consequently a perfect hemisphere, though much exceeded in flatness by the dome of S. Sophia, in Constantinople, which latter is only one-sixth

instead of one-half the diameter of the area. The surface, restored by Benedict XIV., is lined with coffers of white stucco, which have an unfinished and rough appearance, though the principal feature in the ceiling is the enormous circular aperture in the centre, 37½ palms or 27 feet 4½ inches in diameter, through which the clouds appear floating upon the blue sky, and the rain, from the commencement of the Christian era, has fallen on the pavement. Through this aperture, to which the duration of the roof, thus relieved of a considerable portion of weight upon the apex, is perhaps to be attributed, and through the door, though there are no windows, a good and sufficient light enters.

The pavement, formed of tablets of many different shapes, and different material—giallo antico, pavonazzetto, granite and porphyry, all cracked and broken in small pieces,—was originally on a lower level than the pavement of the portico, and afterwards raised by Septimius Severus, as at present existing. But the tablets and the pieces still remain in their places, notwithstanding that the whole surface is undulated in an extraordinary manner, from the sinking of the ground upon the drains below—drains constructed for the purpose, not only of carrying away the water that enters continually from the aperture above, but the torrents that occasionally arrive by the inundations of the Tiber, when during such a casualty, the pavement being covered by several feet of water, and converted to a circular lake, the clouds and sky seen above through the aperture, and reflected on the surface, produce an effect, described by those who have seen the spectacle, as if the whole building were an enormous globe suspended in the regions of space.

Opposite the entrance, a magnificent arched recess, corresponding to the aperture of the entrance—which, excavated from the vast thickness of the wall, contained in former days a colossal statue of Jupiter—is now, under the dispensation of the Roman Catholic Church, occupied by the high altar. And seven lateral chapels, attributed to the period of Septimius Severus, three within spacious rectangular recesses, and four in the intermediate spaces contained within ædiculæ or small projecting pediments, supported on columns, have been contrived on each side of the circumference, without alteration or infringement of the original pagan model.

The main entablature of white marble, with frieze of porphyry, surrounding the whole circumference of the area, is supported by sixteen large Corinthian fluted pilasters, of which four pairs are of giallo antico, and four pairs of pavonazzetto marble, that flank the six rectangular recesses, the high altar, and the entrance; and fourteen large fluted Corinthian columns, of giallo antico and pavonazzetto, 40 palms or 29 feet 2½ inches in height, and 15 palms or 10 feet 11½ inches in circumference; with capitals and bases of white marble, that stand in pairs within all the recesses in a flush line with the circumference, so as to diminish nothing of the full extent of the vast circular area.

With regard to the lateral chapels, and first, those on the right side of the circumference, the FIRST LATERAL CHAPEL is contained within an *ædicula*, supported on a pair of small fluted columns of giallo antico. The SECOND LATERAL CHAPEL is contained within a rectangular recess, fronted by a pair of large fluted columns of giallo antico, of those above referred to. And so of the remainder contained alternately in the ædiculæ and in the rectangular recesses, the columns are as follows:— In the THIRD LATERAL CHAPEL, a pair of small columns of grey granite; in the FOURTH LATERAL CHAPEL, a pair of large fluted columns of pavonazzetto; in the FIFTH LATERAL CHAPEL, a pair of small columns of porphyry; in the SIXTH LATERAL CHAPEL, a pair of large fluted columns of giallo antico; in the SEVENTH LATERAL CHAPEL, a pair of small fluted columns of giallo antico.

On the left-hand side of the circumference, and in the FIRST LATERAL CHAPEL, a pair of small columns of giallo antico; in the SECOND LATERAL CHAPEL, a pair of large fluted columns of giallo antico; in the THIRD LATERAL CHAPEL, a pair of small columns of grey granite; in the FOURTH LATERAL CHAPEL, a pair of large fluted columns of pavonazzetto; in the FIFTH LATERAL CHAPEL, a pair of small columns of porphyry. This chapel was constructed and endowed by Raphael, who was buried, by his desire, under the altar; from whence, in consequence of disputes among the learned, relative to the place of interment, the skeleton was exhumated on the 14th of September, 1833, and again interred, with the honours of a second funeral, on the 18th of October following. Above the altar, instead of an altar-picture, is placed a statue sculptured by

Raphael's pupil, Lorenzetto, of the Madonna, commonly called the "*Madonna del Sasso,*" whether derived from "*Sanzio,*" the surname of the great artist, or from the rough stone-like appearance of the material, which, whatever it be, very much resembles travertino. On one side of the ædicula is an inscription relating to the first interment above referred to, and another referring to the interment of Annibale Carracci, who, together with many other eminent painters—though there are no monuments to mark the position of any—Baldassare Peruzzi, Giovanni da Udine, Pierino del Vaga, Taddeo Zuccari, &c., are buried in the Pantheon. In the SIXTH LATERAL CHAPEL are a pair of large fluted columns of giallo antico; and in the SEVENTH LATERAL CHAPEL, a pair of small fluted columns of giallo antico. It may be observed first of the large fluted columns of giallo antico, that the marble, in consequence of the fires of former days, is embued here and there with a tinge of red on the surface, which makes it difficult to distinguish them from the others of pavonazzetto; and with regard to the small columns belonging to the chapels in the ædiculæ, all these are planted on a shallow base of verde antico, and their capitals, torus, and plinth are of white marble. The chapels, with the exception of the fifth chapel on the left-hand side, containing the statue of the Madonna del Sasso, and one other chapel on the right-hand side, containing a statue of S. Giuseppe di Vincenzo, sculptured by Rossi, are all provided with altar-pictures, attributed to the several artists, Mattia de Majo, Clemente Majoli, Pietro Paolo Gabbo, Lorenzo Ottone, Labruzzi, and Pozzi. All the above-mentioned objects that meet the eye collectively upon the vast circumference,—the eight ædiculæ with their sixteen smaller columns, the sheathing of the walls, attributed to Septimius Severus, the magnificent main entablature of Agrippa, supported by the circular range of fourteen large columns and sixteen corresponding pilasters, —comprise, altogether, the most imposing picture that can possibly be imagined of the interior of an ancient temple in perfect preservation. So that the contrast with the dome above, deprived of its original ornaments, and lined with plain stucco, as if it were beyond the power of modern art to compete with, or rather as if good taste forbade the attempt to disturb, the isolated model, is the more remarkable.

The entablature of white marble and frieze of porphyry is as fresh and beautiful as ever, with the exception of a very small portion on the south-western part of the circumference, which having disappeared altogether, has been replaced by an exact imitation upon stucco. The mouldings are of the most delicate description, and the upper fillet of the cornice extremely broad and projecting, insomuch that, seen from below between the eye of the spectator and the aperture at the top of the building, the marble, as the light shines upon it from above, appears diaphanous. The substance, moreover, appears remarkably light and slender, notwithstanding which, I have occasionally seen workmen employed in the repairs of the roof walking about on it, and passing one another to and fro, without hesitation. Upon this cornice the busts, since removed to the Protomotheka, on the Capitol, were arranged previous to the establishment of the latter institution. Above, between the entablature and the commencement of the curvature of the dome, is an attic or drum surmounted by a smaller entablature of white marble, the only remaining portion of the ancient decorations, and supported originally, as is supposed, by bronze caryatides, the work of Diogenes of Athens, referred to by Pliny. These, however, were removed, and replaced by small pilasters of porphyry, which latter were also taken away, by Benedict XIV., who, in the course of his restorations, left the whole inner part of the dome in the state it is in at present; in appearance, rather an experiment made to ascertain the effect of a proposed plan, than a final operation. For, upon the circumference of the drum, corresponding in position with the fourteen lateral chapels underneath, are fourteen rough paintings, in chiaro-oscuro, in imitation of sculpture, representing fourteen rectangular niches, each surmounted by a pediment.

The high altar, as before stated, contained within a lofty arched recess, opposite the entrance, is flanked by a pair of large fluted Corinthian columns of giallo antico, belonging to the series of those of the lateral chapels within the recesses, and similar to the others, with the exception of being more highly ornamented with cabled flutings. The space in front is protected by a balustrade, within which are rows of carved wooden seats, for the dignitaries. Within the recess, and close on the right hand of the altar, is a small door, which, no doubt, ori-

ginally communicated with the baths of Agrippa, and now leads, by a passage through the massive wall, to the sacristy.

Of the Baths of Agrippa, situated immediately to the southward of the Pantheon, with the exception of some confused masses of brickwork close to the sacristy, and a few other detached parcels among the foundations of the adjoining houses, which, for no other reason than owing to their position, are naturally concluded to belong to the ancient structure, and of the aqueduct of the Aqua Virginis, which Agrippa built for the purpose of supplying the baths with water, there are no recognizable remains existing. There is, however, within a very short distance, a ruin called the "*Arco di Ciambella*," relative to which, whether it formed a portion of the baths or not, there are doubts among the learned. To go thither, it is necessary to take either of two parallel streets, the Via della Rotonda or the Via della Minerva, both which lead south, the first from the western and the other from the eastern flank of the Pantheon, and are connected together by short cross-streets, in the third of which, on the northern side, is the ruin above mentioned. The grounds for supposing it to belong to the baths of Agrippa are, its proximity to the Pantheon, and the resemblance of its circular form to similar ruins of the Baths of Dioclesian still existing. The objections, on the contrary, are derived altogether from the description of the masonry, which is considered indicative of a later period in the decline of the arts, or about the fourth century.

The present appearance of the object is a crescent-shaped fragment of a circular brick building, with a considerable portion of the domed roof still remaining, that may be compared in form to a Dutch oven, and, in fact, is a perpendicular section, of which the chord of the arc, equal, apparently, to one-third of the entire circle, is about 87 feet. The fractured edges lie flush with the line of the street, and small houses, protected by the overhanging portion of the dome above, are built within the concave. At both extremities of the ruin there may be observed in the wall of the adjoining house another fragment of masonry of the same period, the haunch of an arch, which, apparently, from the size and position of each, might, if perfect, span the street, here about 27 feet wide, in an oblique direction. On the southern side of the street also, and nearly opposite, are

other large masses of similar brickwork, incorporated with the foundations of the houses.

Very near the Arco di Ciambella, there are also other remains of ancient brickwork to be seen in a court adjoining the Via delle Stimmate, supposed to have belonged to the Baths of Agrippa. The Via delle Stimmate is a continuation of the Via della Minerva, leading straight south from the eastern flank of the Pantheon, and the court in question is close on the southern side of the church of the Stimmate. I never, however, myself visited the object.

The Via della Minerva leads from the eastern flank of the Pantheon to the north-western corner of the Piazza della Minerva. The Piazza della Minerva is bounded on the western side, for the most part, by the "Accademia Ecclesiastica," founded about the year 1700, by Clement XI., for the education, preparatory to taking holy orders, of the younger branches of the nobility; and on the eastern side by the church of S. Maria della Minerva and the annexed convent of Dominicans. The name of "Minerva," singularly applied to a Christian church and convent, is derived from the circumstance that the spot is supposed to be the site, or thereabouts, of the temple dedicated by Pompey to the goddess Minerva, in gratitude for his victories.

In the middle of the area is a small Egyptian obelisk, discovered, together with the obelisk in the piazza of the Pantheon, before referred to, in digging the foundations of the convent, both supposed to have belonged to temples of Isis and Serapis. At the same time an ancient altar of Isis, covered with hieroglyphics, now preserved in the Museum of the Capitol, was found in the convent garden. Like its fellow, it was erected on the spot, by Alexander VII., about the year 1660, under the direction of Bernini, who placed it on the back of an elephant of white marble, sculptured by Ercole Ferrata. The obelisk is 24 palms or about 17½ feet in height, and the elephant, exceedingly well sculptured, of corresponding dimensions; but the effect produced is extremely bad, notwithstanding, and the design, the planting a perpendicular shaft of granite in such a position, an evident absurdity. The elephant, accordingly, whether from a sarcastic *jeu d'esprit* of the sculptor or otherwise, is made to appear as if in a state of discomfiture, turning

round its head with a significant twist of the trunk, and casting a reproachful glance at its unprecedented burden. The pedestal bears one Latin inscription relative to the erection of the obelisk by Alexander VII., and another with reference to the hieroglyphics and the elephant; comparing the former, in epigrammatic terms, to wisdom based on a solid foundation.

From the eastern side of the piazza, a person standing on the right-hand side of the church of S. Maria della Minerva may have a good view of the Pantheon, not to be found elsewhere, owing to the gaps among the adjacent buildings, that expose a considerable portion of the circular wall.

Here also may be observed, upon a tablet of marble engrafted on the wall, a register of the various degrees of elevation of the Tiber in the inundations during the fifteenth and sixteenth centuries.

The Dominican convent, close to the church in the north-east corner of the piazza, is the place of weekly rendezvous for the members of the Sacred College, the "*Santa Congregazione*," or Holy Inquisition, as it was called formerly. The cardinals or inquisitors still meet there at twelve o'clock every Wednesday, and have done so since the Inquisition was established at the Council of Trent in 1541, and since the *autos da fé* were celebrated in this same piazza. Accordingly, every Wednesday, between the hours of twelve and two, a group of cardinals' carriages may be seen waiting in the corner, while the cardinal-inquisitors are engaged within, in their proceedings. The business here, however, as all graver matters are referred to the Palace of the Inquisition, attached to the Vatican, where the Pope himself sits as principal inquisitor, chiefly relates to the administration of convent affairs, and the discipline of the clergy, and the meetings, regarded as ordinary occurrences, attract very little curiosity or interest among the Roman public. One day that I happened to be passing through the piazza, when the cardinals' carriages were grouped together, the coachmen, in the utmost state of tranquillity, asleep on their boxes, as at a common assembly, while I waited to see the inquisitors drive away from their meeting, not a soul besides myself was detained in the piazza from a like motive, and the carriages, so soon as the business was over, were summoned one after another, precisely as at the conclusion of a morning concert.

As the coachmen whipped up to the door successivcly, and seven or eight venerable old gentlemen, each dressed in a cardinal's half-dress, gently mounted one after another, attended by a priest bearing a bundle of papers, like a lawyer's brief, into their vehicle, every one of them looked so good-humoured and happy, that, were it not for the priest and papers, one might have rather concluded they had been engaged in a social *conversazione.*

The *Casanata* library, belonging to the convent, and founded by Cardinal Casanata, said to contain a greater number of printed books exclusively, in contradistinction to manuscripts, than any library in Rome, not excepting the Vatican, is open to the public every day, except Thursday, from four o'clock in the morning till one in the afternoon; and afterwards, from four o'clock till an hour before sunset. On passing thither through the spacious and airy cloister, the roof affords a fine specimen of vaulting, and is painted, as well as the walls, in fresco; and upon a staircase leading from the north-east corner, and in the corridors above, are a curious series of oil paintings, portraits of the generals of the Dominicans, or the principals of the convent. The staircase leading to the library ascends from the south-east corner to the first floor of the building, where the door is on the left-hand side of the landing.

The library is a very beautifully-proportioned chamber, upwards of fifty feet in breadth, and long in proportion, with an elliptically vaulted ceiling, along the base of which are a series of acute-angled arched spaces containing windows that throw an admirable light on the apartment, which is whitewashed most brilliantly. The books are ranged all round the room on open shelves, with a communication to those of the upper row by a pensile gallery that surrounds the whole periphery. At the extremity of the room is a white marble statue, by Le Gros, of Cardinal Girolamo Casanata, the founder, elevated with remarkably good effect, on a pedestal of dark-coloured Brazil wood, very highly polished, and surmounted by a splendid frontispiece, supported on two pair of fluted Corinthian columns, all, columns and frontispiece, of the same material. The figure, thrown into particularly bold relief from the dark colour of the Brazil wood, the right hand extended in the act of pointing to the books in the library, is beautifully sculptured, the right hand especially. The

door of the room at the entrance is also surmounted by a frontispiece and columns of Brazil wood, similar to the preceding. The librarian, a Dominican friar, dressed in the habit of his order, and seated in an easy chair in the middle of the room, at his desk of office, attends there continually, and is exceedingly kind and attentive to the applications of strangers who wish to read books in the library, though his good intentions are of little avail, from the want of a proper catalogue. Such as it is, it consists of very many thick manuscript quarto volumes, written on very coarse, whity-brown paper, with protruding strips of parchment for handles to turn over, pasted on the leaves at intervals. The establishment, therefore, is chiefly frequented by the priests and friars, and ten or a dozen may be seen continually making transcripts from the writings of the fathers of the church, and other large folios.

A small street called the Via di Pie di Marmo leads eastward from the south-east corner of the Piazza della Minerva into the Piazza di Collegio Romano, and on the right-hand or southern side, near the point of its débouchure at the extremity, is to be seen the object from whence it takes its title, a colossal foot of white marble belonging to some unknown ancient statue. This relique, six or seven feet in length from the toe to the heel, and perfect as far as the ankle, has been allowed to remain apparently thus neglected by the wayside, no one can tell how long.

Hence a small street called Via di S. Stefano del Cacco diverges to the south, and a very short distance on the western side of it is a small church bearing the same title, between which and the Dominican Convent in the Piazza della Minerva, the temples of Isis and Serapis are supposed to have been situated. Close to this church, also, the ancient colossal statue of the Tiber now in the Louvre at Paris, and the colossal group of the Nile now in the Nuovo Braccio in the Vatican, were discovered.

The temple of Serapis in Rome was built by Antoninus Pius in the 146th year of the Christian era, and destroyed with the other Pagan temples of the period, in pursuance of the edicts of the Emperor Gratian, subsequently confirmed in the year 388 by a decree of the senate. The temple of Serapis at Alexandria, destroyed about the same time by the Archbishop

Theophilus, under the authority of the Eastern emperor Theodosius, contained a colossal statue of Serapis of such enormous size that it touched both the side walls of the sanctuary, and is described to have resembled in form a statue of Jupiter, otherwise than by bearing on the head a basket or bushel, and holding in the right hand a three-tailed serpent, whose tails ended with the heads of a dog, a lion, and a wolf respectively. The origin of the gipsies is attributed by some authorities to the priests of Serapis, who, being thus suddenly thrown out of employment, continued for a long time to wander about the country and deceive the people, as before, by their mysteries. Christianity, however, now first began to be established on a solid basis, after having for a long time existed conjointly with Paganism, alternately rising and falling in the public estimation, so that especially a Pagan altar and statue of Victory, which stood in the hall of the senate at Rome, and was accordingly successively removed by Constantius and restored again by Julian, was made a continual subject of contention between the Christians and the Pagans as to whether it should be suffered to remain there. At last the question of Paganism versus Christianity was proposed directly, and carried in favour of the Christians by a great majority—against the senator Symmachus, who conducted the interests of the Pagan party, and headed sundry deputations on their behalf to the Emperor. It is, however, remarkable as a fact, contrasted with the events of modern times, that even after the total defeat of the Pagans, their religion was tolerated with such a degree of liberality, that Symmachus and his contemporaries, without being required to change their religious opinions, were endowed indiscriminately with civil and military honours without any distinction of party.

The Piazza di Collegio Romano is bounded on the northern side by the great college whose name it bears, an enormous oblong pile of building divided only by a narrow and obscure lane from the eastern extremity of the church of S. Maria in Minerva. And as it comprehends within its ground-plan, upon its north-western angle, the church of S. Ignacio, and upon its north-eastern angle is connected by a flying arch over the tops of the houses of a small intervening street, with the small church of Caravita, a private communication is accordingly thus maintained between all the three buildings.

The college was the principal educational establishment in Rome, under the direction of the Jesuits, who, in addition to the Professed House close adjoining, and the Novitiate on the Viminale, presided over the Propaganda, the Collegio Greco, the Seminario Romano, and the Sapienza. The building was erected in the year 1582 by Gregory XIII., after the designs of the architect Bartolomeo Ammanato, and contained, at least during the occupancy of the late proprietors, who conducted the course of education in the various branches of theology, natural philosophy, and the learned languages, besides the rooms and halls of the students and preceptors, an excellent library, an observatory, and a museum called, after the name of the Jesuit Father Kircher, who established it, the "*Kircherian Museum.*"

The entrance is through a spacious quadrangle surrounded by a double portico, one arcade above the other, the lower one of which communicates with the church of S. Ignazio through a sort of vestibule, which contains a fine white marble statue by Le Gros, either of Gregory XIII., who built the college, or of Gregory XV., who built the church forty years afterwards. It is in a seated attitude, and the pontifical robes especially are sculptured very exquisitely.

I had once an opportunity of seeing the interior of the building, having, for the purpose of consulting a book in the library, made application for admittance as a perfect stranger, which request was nevertheless granted without a moment's hesitation, and with extreme courtesy, such as in fact on other similar occasions I have invariably experienced from members of the Society. In the present instance, accompanied by one of the Jesuits, as we walked along the extensive corridors, the discipline maintained in the establishment was very striking, and the silence such that no sound of a footstep but my own and my conductor's was to be heard, as the eyes of every Jesuit we met in the way slowly pacing backwards and forwards, book in hand, were intensely fixed on the volume, as if he were committing its contents to memory. When we entered the library, and the book I wanted, the work of Monsignor Gilii on S. Peter's and the Vatican, was not, though a large folio, found readily by the librarian, the same father Jesuit, to whose kindness I was already much indebted,

mounted a ladder himself, ransacked the upper shelves, and actually laboured *usque ad sudorem* till he found it. Then, having placed the book on a table before me in the most urbane manner possible, he left me to examine it at leisure, and I was permitted to remain uninterrupted more than three quarters of an hour until I had made the extracts I wanted. The library consists of one principal apartment in the form of a cross, with a nest of several small rooms attached to it, and is said to contain 70,000 volumes.

On another day I paid a visit to the Kircherian Museum, of which the principal merit at present, since it has been eclipsed, as far as relates to the Etruscan antiquities, by the Gregorian Museum in the Vatican, is the very complete collection of Etruscan and Roman coins, including the most perfect series of the Roman *as* existing, and of coinages, previous to the foundation of Rome, no less than forty specimens, arranged by Father Marchi, under a wonderfully clear and comprehensive system, with a view to exhibit the relations between the early cities of Italy. The period comprehended extends from long before the foundation of Rome to the fourth or fifth century.

Among the ancient Etruscan articles which still remain here, the assortment of valuable rings, in cameo and in intaglio, engraved on many descriptions of precious stones, and variously mounted, is very copious. Of these one extraordinarily massive, of virgin gold, weighs one ounce and a quarter. There are also several magnificent female ornaments, bandeaus or tiaras for the head, formed in imitation of layers of leaves or sprigs of foliage; and other objects on an exceedingly minute scale, and of the most delicate workmanship, especially one that I remarked particularly, a central pendent ornament for a necklace, in the form of an urn, not more than half an inch in length, yet perfect in all its parts, and fitted with a tiny ring at the top to suspend it by. A magnifying glass of considerable power was necessary to examine its perfection. There were some articles of frosted gold very beautiful—frosted, as I understood, instead of having recourse to chemical agency, as is practised at present, by a process no one in modern times has been able to discover—the actual incorporation of gold powder with the material, so that, whether by the agency of

fire or otherwise, it becomes fixed so indelibly that nothing but a file will remove it.

In one of the rooms is a collection of ancient weapons, among which is the sword worn by the Constable Bourbon at the storming of Rome in 1527, when he was killed at the Porta Cavalleggieri. Arrows also of various descriptions, the shaft a solid helix of an extremely open thread, like the wire handle of a toasting fork, and both shaft and barb one piece of iron. Also a variety of cooking and domestic implements of bronze and iron, comprising bronze steelyards, with a moveable weight, in the form of a man's, bird's, or other animal's head; and a very curious collection of ancient locks and keys, totally different from those of the present day; one gold key especially, attached at right angles to a ring to be worn on the finger.

Another room is entirely occupied by objects of natural history, fossils, &c., and another devoted exclusively to reliques of bronze, marble, and terracotta, discovered in the catacombs. Among these are a very beautiful bronze vase and cover exquisitely sculptured in bass-relief, and another small basin of sardonyx, that contained, when it was found, the blood of a martyr congealed and dried at the bottom.

The Professed House of the Jesuits is situated a very short distance from the Collegio Romano, whence the Via della Gatta leads straight south into the Via di Gesu; and at the western extremity of the latter street, the Professed House with which the church of Gesu is incorporated occupies the angle formed by the Via di Aracœli. It was built by the architect Girolamo Rainaldi, at the expense of the Cardinal Odoardo Farnese, and annexed to the church of Gesu, erected previously, in 1575, after the designs of Vignola, by the Cardinal Alessandro Farnese. Both buildings thus combined comprise an extensive ground-plan in the form of an irregular pentagon, of which the longest side, extending straight from north to south, is divided by a very narrow street from the rear of the Palazzo di Venezia.

On one occasion that I had the honour of being presented to the General of the Jesuits, and of seeing a part of the interior, accompanied by the friend who introduced me, we rang the bell at the entrance, which is in the Via di Aracœli, immedi-

ately beyond the western façade of the church of Gesu, at a point where the street, swerving a little eastward, extends straight to the steps of the Capitol. Being immediately admitted by the porter, a lay brother, into a spacious hall, and thence into the waiting-room, where we remained for a short time, my attention was attracted by a well-executed oil painting above the mantel-piece, representing a miracle said to have happened to one or other member of the Society, who, as is related, continued to live and preach after his heart was cut out. Here, accordingly, is represented a Jesuit dressed in his black robes, and standing up in the act of preaching, with his bosom bare, and a deep wound in his chest, from which the heart that is actually lying on the ground in front, has been extracted. In three or four minutes, however, on the return of the messenger who had been dispatched to announce our arrival, being summoned to the cell of the Father Confessor of my companion, we ascended the staircase, passed along a corridor, where the silence and apparent exercise of discipline within the walls were as remarkable as I had before witnessed in the Collegio Romano, and arrived at the cell in question, overlooking the narrow street on the eastern side of the building before referred to. Notwithstanding, however, that the window overlooks the street, the owner of the room is prevented seeing any outward objects whatever, save the clouds, the sky, or a sparrow that may perchance be sitting on a house top, by the contrivance of a shutter such as belongs to all the windows of the row, made in the form of the hopper of a mill for the express purpose. The chamber, in size, was ten feet square or thereabouts, scrupulously clean and airy, the walls well white-washed, and the floor of red tiles, without a carpet; and the furniture consisted of a small camp bed on a bare trestle, a table, two chairs, a few small book-shelves suspended on the wall, and a crucifix. In this small chamber, our reverend host, a gentleman of amiable manners and polished education, resided continually both winter and summer without a fire, in compliance with the ascetic habits of the order, though troubled occasionally as he informed us, with gout and rheumatism. Presently, on being summoned to the General, we departed all three together, and passed a considerable distance along the corridor in silence as before, till our conductor suddenly stopped

at the door of an apartment, and gave one very gentle rap with his knuckle. The door was immediately opened, and we were admitted into a room that served as an antechamber, though it was furnished like an office, with three or four small moveable desks and writing implements arranged upon a very large plain wooden table: and an open communication led beyond into the inner room of the General. Here we had remained but very few minutes when the General of the Jesuits entered from the inner room, and accosting us with an extraordinarily mild, gentlemanly air, that put us at once at our ease, desired us to be seated, and at the same time placed his own chair opposite to ours in a social manner, so as to form a circle. Father Rootman, or as he was styled according to his eminent position in the Society of Jesus, "*His Paternity*," is a native of Holland, and appeared about the age of forty, with regular features, naturally pallid, but healthy complexion, an animated expressive countenance, active gait, and straight slender figure. Dressed in the long black robe of his order, wrapt tight, his manners were particularly free from formality or affectation, such rather as might have been expected of a well-bred person exclusively a man of the world. He spoke French fluently, and omitting the interrogatories usual on occasions of presentation, as soon as possible, he addressed us in a colloquial style, and taking advantage of the subject that naturally came uppermost, *Rome*, he treated it with considerable eloquence, though in a conversational manner, descanting for the most part on the "special protection of Providence towards the city, whither, after centuries of civil war and incursions of barbarians, pilgrims from distant countries arrive every year by thousands, to press with their bare feet the very ground that the apostles and saints had walked upon." "And farther," he said, "to contemplate with their own eyes the fulfilment of that wonderful dispensation, —the extinction of the glory of Pagan Rome, and her magnificent forum, degraded by the name of '*Campo Vaccino*,' and the subsequent establishment under the triumphant cross of our Saviour of Christian churches in number and splendour far exceeding all the ancient temples."

On taking leave, His Paternity gave orders to conduct us to the upper part of the building, where the apartments of the celebrated saint Ignatius Loyola, the founder of the order, are

preserved in the same state as during his lifetime. The apartments in question are two very small rooms, in one of which is an altar, and an effigy of S. Ignatius, modelled from the life by a lay brother, his contemporary. The figure, preserved in a glass case, is of wood or wax, dressed in the genuine garments of S. Ignatius, similar to the Jesuits' dress at present; that is, a broad shovel hat, a black robe, black stockings, and shoes buttoned at the sides. And in addition is the identical cane umbrella with which S. Ignatius was shaded from the sun in Japan while preaching to the inhabitants.

In the inner chamber, among several other articles of more particular interest to devout Catholics, than a casual Protestant visitor, is an amethyst ring that belonged to the late Cardinal Odescalchi, who, a few years ago, according to circumstances briefly recorded in a Latin inscription attached to the ring in question, voluntarily resigned the purple and his ecclesiastical dignities, and after passing two years in the Novitiate like any other ordinary individual, became a Jesuit.

On returning through the corridor by which we had entered the apartments of S. Ignatius, our attention was directed to the vaulted ceiling painted in fresco by one of the fathers of the Society, in such a manner that by a curious application of the rules of perspective, not only is the concave made to appear a flat surface, but from one point exclusively, marked by a small plate of brass upon the pavement, can the objects represented be seen in their proper bearings and perpendicularity. Standing in any other position, men, animals, and temples, with their columns, balustrades, &c., appear a confused heap and collection of *disjecta membra* turned topsy turvy, and slanting in all manner of directions. The same capricious device is practised on a larger scale on the ceiling of the church of S. Ignazio.

The shop of Alessandro Monaldi, No. 65, Via di Aracœli, nearly opposite the entrance of the Professed House, was one of the principal receptacles in Rome of prints, tracts, and pamphlets published under the immediate superintendence of the Jesuits. Besides this were, one belonging to the same Monaldi, No. 47, Via Sistina, on the Pincio; and others of Merle, in the Piazza Colonna; of Pozzioli, in the Piazza de S. Ignazio; and of Vico, in the Piazza de Pasquino.

The Via del Gesu, at its western extremity, skirting the northern side of the Piazza di Venezia, leads into the Corso. The Piazza di Venezia is bounded on this northern side by the Palazzo Doria; on the western side, by the Palazzo di Venezia; on the southern side, by the northern flank of the private chapel belonging to the Austrian ambassador, and lies open on the eastern side, identical with the eastern side of the Corso, here occupied by the Palazzo Torlonia.

The Palazzo di Venezia was built in the year 1468, by the architect Giuliano di Majano, under the auspices of Paul II., by birth a Venetian, who appropriated to the purpose exclusively the large squared blocks of travertino, belonging to the Colosseum. At the same time he added, as a provision for his personal security, a covered way, extending over the roofs of the houses from the palace to the convent of Aracœli on the Capitoline.

Several of the succeeding popes made the Palazzo di Venezia their place of residence; and in the year 1494, Charles VIII., king of France, when on his way to invade Italy, was entertained by Alexander VI. within its walls. At the close of the sixteenth century Clement VIII. conceded it to the republic of Venice, as a residence for their ambassador; and now, since it has fallen into the hands of Austria, the Austrian ambassador resides in it.

As regards the present appearance, there may be observed, in the first place, engrafted on several parts of the building, small tablets of marble, on which the precise limits of the ground belonging to the estate are carefully described, according to the practice, very frequently adopted in Rome, of perpetuating titles to property in this manner; one especially is on the wall of the Austrian ambassador's chapel, on the southern side of the piazza. The ground plan, including the ancient church of S. Marco, of very considerable extent, is by no means easy to trace in consequence of the number of small buildings that obstruct the approach in many directions; and the elevation, especially on the side towards the piazza, is remarkable for the machicolations which crown the summit—a style of architecture congenial to the period of its construction, but affording, as regards the Roman palaces, a singular specimen of the mediæval period.

An idea may be formed of the solidity of the substructure by the extraordinary height of a portion of the building, which has been elevated in the form of a quadrangular tower of many stories upon the south-eastern angle. The greatest extent of frontage, about 450 feet, is on the northern side, bounded by the Via del Gesu, whence is the entrance, by a porte cochère, to the residence of the Austrian ambassador. Upon the eastern side, that is, the western side of the piazza, is a flank entrance, through a portion of the edifice, into the church of S. Marco, built in the year 336, by Pope S. Marco, and incorporated, by Pius II., in the ground plan of the Palazzo, as above stated. A portion of the southern side extends in the rear to the Via di S. Marco, where a favourite picture of the Madonna, before which lights are continually burning, is suspended on the wall; and many small silver hearts are preserved in the same glass case which contains the picture, as votive offerings. In the winter of 1841 this picture, together with six other pictures of the Madonna, in various parts of the city, was, on the night of the 15th of December, despoiled of all the silver ornaments and appendages,—an instance of sacrilege such as is unusually heard of in Rome. The damage, however, was immediately repaired with such extraordinary promptitude that, were it not by mere chance I passed the spot at nine o'clock the next morning, the fact would certainly never have come to my knowledge. Such, in fact, were the pains taken to conceal the public disaster, that the broken glass was repaired, the stolen articles replaced by others similar, and not the slightest visible trace of the accident was to be observed a couple of hours afterwards. But the deepest imaginable sensation was created in the interim, and a vast crowd had collected, of priests and *bourgeoisie*, every one, men and women, even though nothing were required to be done, desirous to do something, and all moving anxiously to and fro, like a disturbed colony of ants. Meanwhile a profusion of lighted candles blazed in front of the picture, as it were an expiatory illumination. The robbers, among whom—so went the report—was a woman, were afterwards apprehended, and transferred, once in the hands of the powers civil and ecclesiastical, no doubt, into safe keeping. But their ultimate destination, whether guillotined or not, I never learnt, though I continued to reside in Rome for five

months afterwards. For such matters are very rarely referred to in the Diario Romano.

At the western extremity of the Via di S. Marco, the thoroughfare is continued in the same direction by the Via delle Botteghe Oscure, which, within a short distance, ends in a small piazza called the Piazza Paganica. A few paces before arriving at the piazza, there is to be observed, on the left-hand or southern side of the street, appended to the wall of a house, one of the *miraculous* pictures of the Madonna, such as the "*Madonna del Archetto.*" There is nothing, however, extraordinary to be observed of this portrait, otherwise than the following Latin inscription accompanying it, which records, under the sanction of the ecclesiastical authorities, the supernatural movement of its eyes on a certain specified occasion:—

"Quam veneraris imago cum Sept. Id. Jul. An. CIↃIↃCCXCVI. vario oculorum motu propitio aspectu supplicem populum reficeret, omnia corda sibi demeruit, et ex corde laudes. Hoc Amor MP."

The "Septa Julia," of which a portion is delineated upon a fragment of the Pianta Capitolina, is supposed to have been situated between the present spot and the Palazzo di Venezia. The enclosure, as described by Rufus and others, was constructed by Agrippa, in compartments for different ranks of the people, for the purpose of the election of magistrates, &c., and, out of compliment to Augustus, was called the "*Septa Julia.*"

The ruin of the Temple of Hercules Custos also is within a very short distance, on the southern side, near the entrance of the Via de' Cesarini, which street, running from east to west, is a continuation of the western thoroughfare by the Via del Gesu from the Corso. On the southern side referred to, is a small piazza called the "Piazza di S. Niccolo ai Cesarini," the western side of which is bounded by a church and convent, bearing the same title, and in the quadrangle of the convent is the ruin in question. The Sommaschi friars who inhabit the convent are always ready to conduct to the object any stranger who makes application.

The Temple of Hercules Custos, considered one of the most interesting ruins in Rome of the period of the Republic, was erected by Sylla, and consists of the remains of a circular building,—four fluted columns of red tufa, standing on the line

of the circumference. But the capitals, supposed to have been Ionic, have disappeared entirely, and the fluting, from the lapse of time and softness of the material, is almost obliterated. The intercolumniations, completed with modern brickwork, together with the embedded shafts, bound the northern side of the quadrangle, and other fragments, it is said, of the same temple are to be seen on the eastern side of the quadrangle, in a subterraneous chamber belonging to the convent, of which the friar who accompanied me at the time I visited the spot had mislaid the key. And also, on the southern side of the quadrangle, are four small Roman Ionic columns of granite, belonging to a building of a later period, of which the shafts and capitals are in perfect preservation, though the soil has accumulated many feet above their bases.

The Flaminian Circus, constructed, together with the Flaminian Way, now the Corso, by the Consul Caius Flaminius, extended from the Temple of Hercules Custos, upon which its *carceres* at one extremity abutted, to the foot of the Capitoline, at a point near the convent of the Tor de' Specchi. There are no remains of the circus at present, though the church of S. Caterina de' Funari, situated about the centre of its site, furnishes by its title a reminiscence of the spot by allusion to a rope-walk constructed upon the ground where the circus stood, which was in existence for many centuries afterwards.

The whole tract of ground in question, that is, from the ruin of the Temple of Hercules Custos to the convent of the Tor de' Specchi, is remarkable for the profusion of fragments of ancient buildings, such as bass-reliefs, mutilated statues, capitals and broken shafts of columns, entablatures, &c., that meet the eye at every step, engrafted in the walls of the houses, and within every cortile, or, in many places, embedded in the masonry as common building material. For instance, in the Via della Margana, a small street, the second from the steps of the cordonata leading to the Capitoline, diverging from the Via di Aracœli to the westward, there may be observed on the right-hand side near the entrance the portal of a small court-yard, whose jambs and lintel are portions of an ancient very highly-wrought entablature,—and such objects, no doubt, at the time of being so appropriated, were scattered about the ground

as loose rubbish, the property of whoever chose to be at the pains to remove them.

Close to the above mentioned portal, on the same side of the way, built up in the masonry of an ordinary brick dwelling-house, is a portion of a granite column with its Ionic capital, in the volutes of which the star, belonging to the armorial bearings of the Chigi family, is interpolated.

And opposite, on the other side of the street, engrafted on the walls and on the staircase of a small Palazzo, belonging to the Advocate Marguzzi, is a considerable collection of reliques of various descriptions. Upon this staircase—where, as is commonly the case in Rome, such is the toleration exercised by proprietors of houses towards the public, one may walk to the top and back again without fear of giving offence to anybody, or being asked why or wherefore—I observed, among sundry bass-reliefs, inscriptions, sarcophagi, &c., engrafted on the walls, or on the ground on the landings, one small sarcophagus belonging to a child, who died in its infancy, and upon it the following brief but eloquent epitaph—"D. O. M. Aurelia . . Felicissima . . vixit anno uno, mensibus IIII. diebus XXIII."

The Convento di Tor de' Specchi is supposed to occupy the site, very nearly, of the Temple of Bellona, built by Appius Claudius the Consul, 316 years before the Christian era, at the foot of the Capitoline. In front of it was the "*Columna Bellica*," from whence, whenever war was declared against a neighbouring nation by the senate, the consul hurled a javelin in that direction, as a formal defiance. The convent is situated on the right-hand side of the Via di Tor de' Specchi, which street leads westward from the steps at the foot of the Capitoline, and precisely under the abrupt crag, the supposed site of the citadel.

This convent, at present appropriated exclusively to the reception of Roman ladies of noble birth, was established in the year 1433, by Santa Francesca Romana, a Roman lady of distinction, to whom, afterwards, a church was dedicated, under the above title, in the Forum. Her religious sentiments, as is related, were so strongly implanted in her nature, that even from her childhood she showed a disposition to ascetic observances—impulses that gained, in the end, such ascendency that, having married with the sole motive of compliance with

the wishes of her father, and having become the mother of several children, she abandoned her husband and her family, endowed the present convent, and passed the remainder of her days as its Superior. The inmates under her direction consisted of unmarried women and widows, under the title of Oblates, who, after passing one year's novitiate, were bound by vows only for the time being, with the liberty of quitting the convent and returning to the ways of the world whenever they thought proper. Nearly two hundred years afterwards, in 1608, she was canonized by Pope Borghese.

On one occasion I had an opportunity of seeing the interior of the convent by virtue of the annual custom practised of admitting the public for two or three successive days, on the festival of Santa Francesca. Though not aware of the privilege till late on the last day of the period, on knocking at the gate I was admitted immediately, together with two or three priests and half-a-dozen well-dressed people of the middle classes, into a spacious and lofty hall, where we remained till the visitors, who were conducted round the convent in batches, under the guidance of an old nun appointed to the duty, had made their circuit.

A nun sat all day in the hall, within the door at the wicket; and she, together with another very old one, were the only persons besides ourselves in the apartment. The former, rendered at all events interesting by the habitual melancholy that overshadowed her countenance, were it not for the formal fashion of the black robe that entirely concealed her figure, and the close cap which covered her dark glossy hair as far as the temples, might have been beautiful; but it was impossible, under the disguisement of the dress, to form a just estimate of her personal attractions, or even of her age within fifteen years at least. She might have been five-and-twenty, or she might have been forty.

The old lady, on the contrary, whose dress was the same as that of her younger sister, and her close-cropped hair as white as silver, was robust and talkative, and, arrived as it were after the stormy season of youth in a region of sunshine, seemed as happy—no singular instance of solace in our latter years—as the other was miserable.

Not less talkative than the old nun was the sister, and an

old one too, who performed the office of our cicerone, to which she was appointed very probably expressly on account of her garrulity—a faculty not uncalled-for in the present instance, in expatiating on the subject of the several pictures of the Madonna, and sundry reliques preserved in the establishment, which we occasionally met with on the way; all which recitals were listened to with extreme attention by the great majority of our party, whose interest and curiosity appeared to be exclusively directed to such particulars. Nothing else was to be seen, at any rate, as we walked along the corridors, as nearly all the inmates were previously removed to another part of the building for the special occasion. We were, however, allowed to enter one of the cells, which was light and airy, with a prospect into the quadrangle below, converted to a flower-garden. The bed was very small, without curtains, and a silver crucifix laid upon the white coverlid. A few small book-shelves with books suspended on the wall, one chair, and one table, composed all the furniture.

CHAPTER VI. — SECTION II.

CHURCHES.

S. Rocco.

THE church of S. Rocco, on the eastern side of the Via di Ripetta, opposite the northern extremity of the Porto di Ripetta, and annexed to the hospital of S. Rocco, founded for lying in women by Cardinal Antonio Maria Salviatti, was built in the year 1645, by the architect Giovanni Antonio de Rossi, at the expense of the confraternity and proprietors of the establishment. The façade, which, though of very small dimensions, is overladen in an extraordinary degree with ornament, was renewed in the year 1832 at the expense of the Vitelli family by the French architect Valadier.

The interior is constructed in the form of a triple nave divided by compound piers, faced with Corinthian pilasters of stucco. The ceiling of the middle nave is vaulted, and the space between the supporting arches divided into panels coloured white and grey. Along the base are deep arched spaces for windows. The pavement is composed of red tiles intermixed with stripes of marble.

In both side naves are three spacious arched recesses, containing lateral chapels, besides a similar recess at the extremity of each, of which the one in the right-hand nave contains a chapel, and the other the door of the sacristy. With regard to the lateral chapels separately, each of which is surmounted by a dome and lantern cupola: those in the left-hand nave contain no marble. Of those in the right-hand nave, in the SECOND CHAPEL, the pediment of the altar rests on a pair of columns of Sicilian jasper. And in the THIRD CHAPEL the pediment of the altar rests on a pair of columns of bianco e nero. The chapel at the extremity is enclosed by iron rails. Its ceiling is vaulted and painted in fresco, and the pavement

composed of inlaid marble. The pediment of the altar rests on a pair of columns of breccia rossa, and engrafted in the wall above it is a curious piece of inlaid work, consisting of the heads and wings of cherubim reposing among the clouds, composing a picture represented in the natural colour of the material, marble, alabaster, and lapis lazuli. On each side wall is a monument, the one similar and corresponding with the other, of which the principal object is a sarcophagus resting on the backs of a pair of lions. One pair of the lions are of bigio, and the other pair of a species of black and white speckled marble resembling granite, and called, " bianco e nero tigrato." The altar picture of the second chapel, in one or other of the side naves, representing S. Rocco and S. Antonio, is by Baciccio.

At the extremity of the nave is a transept, of which the ceiling is coloured like the ceiling of the middle nave, and surmounted by a dome and lantern cupola. At each extremity is an altar, of which the pediment is painted in imitation of marble, and the altar picture of one or the other is painted by Baldassare Peruzzi.

The high altar is protected by a low marble balustrade, and its pediment rests on four fine columns of brocatellone, found on the Palatine Hill, near the site of the Septizonium. These columns, from the light reddish tints, might be mistaken for breccia corallina. There are eight columns of the same description in the transept of the church of Aracœli. The altar picture is by Giacinto Brandi.

S. GIROLAMO DEI SCHIAVONI.

A few paces southward of the preceding church, and on the same side of the street, is the church above cited. It was conceded by Nicolas V. to the people of the Sclavonic races residing in Rome in the middle of the fifteenth century, and afterwards rebuilt by Sixtus V., in the year 1588, after the designs of the architect Martino Lunghi. S. Jerome, the patron saint of the church—born at Venice in 1481, and the founder of the religious order of the Sommaschi, so called from Sommasca, a village between Milan and Bergamo—founded also an establishment for foundlings in Venice, near the church

of S. Rocco: whence it would appear that the same relation is preserved between the saint and the church of S. Rocco in Rome that existed in Venice previously.

The interior is constructed in the form of a single nave, with a plain and whitewashed vaulted ceiling, with arched spaces along the base for windows. The pavement, recently laid down in 1835, is composed of squares of blue and white inlaid marble. The cornice is supported by Corinthian pilasters of stucco, fluted with white and gold.

On each side of the church are three lateral chapels, of which the columns of the pediments are all painted in imitation of marble, with the exception of a pair in the third chapel on the left-hand side, of dark bigio or Porto Venere, of which, on account of the bad light, I could not determine the quality. The artists to whom the altar pictures are attributed are Michael Angelo Cerutti, Andrea d'Ancona, Antonio Viviano, Paris Nogari, Guidotti, Avancino Nucci, Vanz, and Giuseppe del Bastaro.

At the extremity of the naves is a transept of more than ordinary depth in proportion to the length of the nave. It is surmounted in the middle by a dome, and not being extended in length beyond the flanks of the building, may be taken as a good specimen of the mode of construction, where, instead of a representation of the figure of the cross by the transept, the form of the ancient basilica is adhered to. The dome is small, of very slight concavity, and painted, together with the spandrels of the supporting arches, in fresco. There is an altar at each extremity, of which, though neither contains anything remarkable, I have preserved no memoranda.

The high altar is isolated and surmounted by a canopy suspended from the ceiling. It is placed within one of the supporting arches of the dome, protected by a low marble balustrade, on the left-hand extremity of which, outside, is a sculptured group in white marble, attributed to the chisel of Michael Angelo. S. Girolamo dei Schiavoni here represented by a small figure, or statuette, is seated in the foreground, in front of a thicket with a folio volume on his knees, of which he seems to be turning over the leaves eagerly, while his streaming hair and long beard are carried away by the wind in a horizontal direction, and his features reflect an expression of divine inspira-

tion. Above, in the thicket, are the heads of three angels among the bushes, and at the top of all an eagle perched on the higher branches, that bend, as if by the force of the hurricane, in the same direction with the beard and hair of S. Jerome. The muscular development of the principal figure, which is an almost overwrought type of robust old age, corresponds certainly with the style of Michael Angelo; the eagle also is remarkably spirited; and the foliage of the thicket exquisitely sculptured and undercut to an extraordinary depth, comprised as it is altogether with the whole group in a single block of marble. The soffit and sides of the arch within the balustrade are painted, together with the wall behind; the latter with colossal figures in fresco.

S. LORENZO IN LUCINA.

Proceeding a little farther southward along the Via di Ripetta, turning to the left by the Via della Fontanella, and then again to the right by the Via di Campo Marzo, the latter street leads into the Piazza di S. Lorenzo, an open oblong space leading from west to east into the Corso. The church of S. Lorenzo is on the southern side of the piazza. This church, one of the most ancient in Rome, is supposed to have been originally built about the year 435 by Sixtus III., though the earliest accounts that can be relied upon with certainty are of the sixth century, when it is stated to have been in existence. Subsequently Benedict II. rebuilt it in 685, and it was restored by Adrian I. in 780. Celestinus III. entirely rebuilt and consecrated it anew in the year 1196; and finally, Paul V. conceded it to the "*Clerici Regolari Minori*," who built the annexed convent and constructed the church in the present form, after the designs of the architect Cosmo da Bergamo.

As regards the exterior, the entrance is through a portico, supported on six ancient Grecian Ionic columns of granite, of which the two outer ones are built up in the masonry of the houses on both extremities; and a square brick tower of the middle ages is attached to the building. Otherwise there is nothing to distinguish the church and convent from the surrounding houses with which both church and convent are built in and blended, particularly the convent, of which the lower story, after a fashion common in Rome, consists of shops entirely.

The interior is constructed in the form of a single nave of very considerable breadth. The ceiling is flat, and ornamented with pictures in medallion frames by Spadarino and Piccione, and a very large central picture by Greuter. The pavement is inlaid with semi-hexagonal pieces of black and of white marble.

Upon the wall on the right-hand side, between the first and second lateral chapels, is a very remarkable monument of an infant, relating to which, notwithstanding that the epitaph, a solitary instance in all the Roman churches, is in English, and that the subject is calculated to excite curiosity, I never was able to obtain from many intelligent persons of whom I inquired, the slightest information. It is a plain marble tablet, with two similar coats of arms impaled on a lozenge, and underneath the following inscription: "D. O. M. Here reposes a sweet little infant of illustrious birth, who lived just long enough to be regretted. MDCCLXXXIII."

There is also to be observed on the same side of the church, between the second and third lateral chapels, a monument dedicated by Chateaubriand, when French ambassador at Rome, to Poussin. It is placed within a circular niche in the wall, and consists of a white marble bust resting on a fine block of Porto Venere, the latter supported on a pedestal of Carrara, half engrafted on the wall and half projecting. The following epitaph is inscribed on the face of the pedestal:—

"Parce piis lacrymis, vivit Pussinus in urnâ,
Vivus* qui dederat, nescius ipse mori.
Hîc tamen ipse silet; si vis audire loquentem,
Mirum est, in tabulis vivit, et eloquitur."

On each side are five lateral chapels contained within similar arched recesses, and protected each, with the exception of the fifth chapel on the right-hand side, by a low marble balustrade. Within, an open communication extends from end to end through small square portals. Above the arches is a row of windows, and between the windows niches, each containing a statue and a medallion picture alternately.

As regards the chapels separately, and first those on the right-hand side. In the FIRST CHAPEL the pediment of the

* For *vivus*, *vitam*, qu. ?

altar rests on a pair of Roman Ionic pilasters of Sicilian jasper with gilded capitals, and the altar picture of S. Lorenzo is by Tommaso Salini. In the SECOND CHAPEL, constructed after the designs of the architect Rainaldi, the soffit of the entrance arch is sheathed with breccia di Francia, and the pediment of the altar rests on a pair of columns of the same material. The ceiling is a dome with a lantern cupola. The face of the altar is sheathed with fior di Persico, and the altar picture of S. Antonio of Padua, to whom the chapel is dedicated, is by a Neapolitan artist, Massimo Stanzioni. In the THIRD CHAPEL, the ceiling is in the form of a dome, with a lantern cupola. The pediment of the altar rests on a pair of Roman Ionic columns of yellow Sienna marble, with gilded capitals. Underneath is a sarcophagus of alabaster, with mouldings of yellow Sienna and fior di Persico. The side walls are sheathed with Sicilian jasper, cipollino, and various other sorts of marble. In the FOURTH CHAPEL, the ceiling is also in the form of a dome with a lantern cupola. There is no pediment nor columns belonging to the altar, but instead, a couple of bronze figures of angels in alto-relievo are the supporters of the altar picture. The portals of communication with the other chapels, and the balustrade in front, are of bianco e nero marble, as are also the frames of two large pictures on the side walls, one above each portal, and a pediment which surmounts each picture. Both portals are flanked by a pair of niches, one of which on one side is vacant, and the other three contain busts of white marble with a scroll of black marble inlaid upon giallo antico underneath each. The FIFTH CHAPEL serves as a vestibule and private entrance from the convent. Instead, therefore, of an arched recess towards the nave, the side is walled up entirely, and the entrance is from within the fourth lateral chapel through the portal. In the interior there is nothing to distinguish it from an ordinary chamber but the altar, and that a remarkably plain one.

On the left-hand side of the church, the FIRST CHAPEL, is the baptistery. The ceiling is in the form of a dome with lantern cupola, and the baptismal font, composed of verde antico with mouldings of giallo antico, is placed in the middle of the area. In the SECOND CHAPEL, the pediment of the altar rests on a pair of columns fluted with bigio marble and

Sicilian jasper; and on each side wall is a similar monument, the principal ornament of which is a bust of white marble contained within a circular niche. In the THIRD CHAPEL, the columns of the pediment are painted in imitation of Sicilian jasper; and in the FOURTH CHAPEL painted in imitation of marble. In the FIFTH CHAPEL, dedicated to S. Margherita da Cortona and S. Francesco, there is no pediment nor columns. The altar picture, flanked by a pair of flat pilasters, striped with brocatello and other marble, is painted by Marco Benefiale. The high altar was designed by the architect Rainaldi. The pediment rests on four fluted columns and two fluted half columns of light-coloured bigio. The altar picture, bequeathed to the church by the will of the Marchesa Angelelli, is a celebrated painting of the Crucifixion by Guido.

S. MARIA IN CAMPO MARZO.

The Via di Campo Marzo, from which we just now departed, terminates at its southern extremity in the Piazza di Campo Marzo, on the eastern side of which the church above cited is situated. It is annexed to a convent of Benedictine nuns, and the entrance, flanked by a pair of columns of cipollino marble, is through a small quadrangle or cloister, on three sides of which is a peristyle supported on two columns of granite; and on the fourth side, the southern side, the front gable of the church.

The interior is constructed in the form of a Greek cross upon an oval area, and the ceiling is in the form of an oval dome with a lantern cupola. The dimensions, however, are very small, and, with the exception of some showy pictures, the church contains nothing remarkable but a very fine pair of ancient fluted columns of giallo antico, and a pair of fluted pilasters of the same material that support the pediment of the high altar. These columns very much resemble in the style in which they are wrought, and in the quality of the marble, the giallo antico columns in the Pantheon, which latter building is within a very short distance.

S. MARIA MADDALENA.

From the Piazza di Campo Marzo, the southern thoroughfare is continued by the Via della Maddalena to the Piazza

della Rotonda, or the piazza of the Pantheon. Midway, and on the eastern side of the street, the church of S. Maria Maddalena is situated, at a spot called, in consequence of a trifling augmentation of the breadth of the street, the Piazza Maddalena. It was built about the year 1735, by Clement XII., after the designs of the architect Antonio Rossi, succeeded afterwards by Carlo Quadri and Giuseppe Sardi.

Annexed to the church is a convent of which the occupants, whose duty is to attend the sick in their last moments, are called "*Ministri degli Infermi.*"

The façade of the church, built by Sardi exclusively, is remarkable for an incongruous multitude of architectural ornaments, the statues especially, much over-proportioned in size to the building.

The interior is constructed in the form of a single nave. The ceiling is vaulted, with a very large painting in the middle, and the remainder lined with coffers or panels in various shapes, each containing a painting in fresco. Along the base are very large arched spaces for windows. The pavement is for the most part composed of red tiles and stripes of marble, and the remainder of inlaid marble or monumental tablets. The cornice is supported by Corinthian pilasters of cotanella, with gilded capitals; and upon the walls between the lateral chapels are on each side three large white marble statues in niches, and the whole intermediate surface is sheathed with cotanella. Upon the gable above the entrance is an organ and gallery, of which the balustrade is very profusely and gorgeously ornamented with gilded carved work.

On each side are two lateral chapels, each contained within a spacious arched recess, and connected together within by an open communication through a small rectangular portal of pavonazzetto marble of remarkably superior quality. With regard to each separately, and first, those on the right-hand side. In the FIRST CHAPEL the pediment of the altar rests on a pair of columns fluted with white and gold; and in the SECOND CHAPEL, on a pair of columns of verde antico.

On the left-hand side, and in the FIRST CHAPEL, the pediment of the altar rests on a pair of columns of Sicilian jasper; and in the SECOND CHAPEL, on four columns, of which one pair are dark bigio, and the other pair Porto Venere.

Beyond the nave is a transept, surmounted in the middle by a dome, painted in the upper part in fresco, containing two circular windows in the lower part, and surmounted by a lantern cupola. At each extremity is an altar, besides another pair of altars that flank the high altar. Those at the extremities are each protected by a low balustrade of marble. In the one on the left hand, the pediment of the altar rests on four large Roman Ionic columns of cotanella, with torus and plinth of white marble, elevated on pedestals of yellow Sienna, with bases of Africano. In the other, on the right hand, the pediment of the altar rests on four fluted Roman Ionic columns, of which the ribs of the shafts and ornamented grooves are of gilded bronze, and the capitals are gilded also.

The chapels on the sides of the high altar are each contained within a rectangular square portal, flanked by a pair of Roman Ionic columns of pavonazzetto of unusually fine quality. Either one of these, or one of the preceding, is dedicated to S. Camillo de Sellis, whose portrait, painted by Placido Costanzi, is the altar-picture, and contains also paintings on the ceiling, by Sebastiano Conca, and on the sides by his scholars. In another of the preceding chapels is a picture of S. Niccola de' Bari, by Baciccio.

The high altar, contained in an absis within one of the arches of the dome, is elevated above the transept by one broad step of Africano, and protected by a massive balustrade of the same material. The space within the balustrade is also paved with Africano. The soffit of the enclosing arch is painted in fresco, and the sides are lined with large Corinthian pilasters of yellow Sienna marble, with gilded capitals, similar in size and form to those which line the sides of the church before referred to. The pediment of the altar rests on four columns of breccia pavonazza, and the altar-picture of Mary Magdalene is by Antonio Gherardi. The absis is painted in the upper part in fresco, and contains in the lower part two pictures and two bass-reliefs, the latter by Pietro Bracci.

S. MARIA IN AQUIRO, otherwise called DEGLI ORFANELLI.

On going out of the church of S. Maria Maddalena by a side door on the southern flank and turning to the eastward, the same street, within a few paces, is bounded on the other side

by the northern flank of the church above cited, of which the principal entrance is on the western gable. The title of "*Aquiro*" is said to be derived from the public games called "*Equiria*," which were used to be celebrated in honour of Mars, in the Campus Martius; and the name of "*Orfanelli*" in consequence of a charitable institution and hospital for orphans annexed to the church, of which the yearly revenues in land and other property are rated at 14,500 scudi. The church is very ancient, supposed to have been first built by Anastasius I., about the year 400, and upon the site of the ancient temple of Juturna. Notwithstanding the antiquity, however, in the present as in frequent similar instances, there are no certain accounts of it for a very long period; none, in fact, previous to the year 1590, when Cardinal Giovanni Maria Salviatti employed the architect Francesco da Volterra to rebuild it. The façade was built at the end of the last century, after the designs of the architect Pietro Camporesi.

The interior is constructed in the form of a triple nave, in front of which, immediately within the entrance, is a transverse vestibule or *narthex*, of which the ceiling is vaulted with groins, and communicates with the three naves by three open arches, each arch flanked by a pair of Grecian Ionic columns of coloured stucco or travertino.

The naves are divided by piers, faced, on the side towards the middle nave, by a painted imitation of fluted pilasters. The ceiling of the middle nave is vaulted, with arched spaces along the base for windows. On all the sides of the piers, and especially on the sides towards the middle nave, monumental tablets are engrafted; one especially, accompanied by a fine full-length white marble statue.

The ceilings of the side naves are vaulted, with spaces along the sides so deeply arched as almost to meet in the middle; and in each nave are three arched recesses, two of which contain lateral chapels; and the third, on the southern side, a baptistery; the third on the northern side, a side entrance. All the chapels are protected by balustrades either of wood or of marble. To describe the chapels separately, and first, those on the right-hand nave.—The FIRST CHAPEL contains no columns, but a pediment supported by brackets surmounts the altar-picture. In the SECOND CHAPEL the pediment of the altar rests on a

pair of columns of breccia pavonazza. In the THIRD CHAPEL the sides and soffit of the entrance-arch are painted in fresco. The pediment of the altar rests on a pair of columns of dark bigio venato.

In the left-hand side nave, the FIRST CHAPEL is precisely similar to the first chapel opposite. The SECOND CHAPEL is precisely similar to the third chapel opposite, as regards the painting on the entrance-arch, and the bigio columns which support the pediment. In the THIRD CHAPEL there are no columns nor pediment belonging to the altar. The altar-picture represents the Madonna and the Infant Saviour. The several altar-pictures are attributed to the following artists—Carlo Veneziano, Nappi, Giovanni Batista Buoncuore, and Speranza.

Beyond the naves is a transept not exceeding in length the breadth of the building. The ceiling is vaulted, and upon a plane depressed below the ceiling of the middle nave, but above those of the side naves. It is also surmounted by a dome, and lantern cupola, with windows at its base; notwithstanding which and the windows of the middle nave, this church is, perhaps, of all others in Rome the worst lighted. At each extremity is an altar, protected by a balustrade. The pediment of that on the left hand, in front of which more space is enclosed than ordinary, rests on a pair of fluted columns, painted in imitation of marble. Above the altar is a wooden statue or figure of our Saviour on the Cross, painted in natural colours, as large as life, instead of an altar-picture. And below, on the ground, within the spacious area enclosed by the balustrade, is a group of two similar figures of Apostles in the attitude of adoration. The altar on the right hand is extremely plain, and contains nothing remarkable.

The choir is elevated three steps above the transept, and protected by a low marble balustrade. The ceiling is vaulted, with an arched space on each side for a window.

The high altar is placed within an absis at the extremity. Its pediment, of the broken form, the upper member projecting from each extremity towards the centre, rests on four columns of Sicilian jasper.

S. IGNAZIO.

The church of S. Ignazio is a little to the southward of the

church last described, situated on the southern side of an open oblong space—the Piazza di S. Ignazio—which is divided by a short street called the Via di Caravita from the Corso. It is embedded in the north-western angle of the large pile of building composing the Collegio Romano.

It was commenced in the year 1626, at the expense of Cardinal Ludovico Ludovisi, nephew of Gregory XV., who died before it was completed, and bequeathed by his will 200,000 Roman scudi, equal to 43,333*l.* sterling, for its completion. Two different designs were, accordingly, furnished by Domenichino, neither of which were followed exclusively, but both combined together were carried into execution by a Jesuit architect, Father Grassi. The façade, however, comprising the Corinthian and the Composite orders of architecture, highly ornamented with columns, statues, &c., the whole of which walls and ornaments are of travertino, is the separate work of Algardi.

The very spacious interior is constructed in the form of a triple nave, divided by massive compound piers, each faced on the side towards the middle nave with a pair of fluted Corinthian pilasters, all piers and pilasters, of white stucco. The arches between the piers spring each from a pair of large Roman Ionic columns, 8 feet 1 inch in circumference, some of which are sheathed with Sicilian jasper, and some are of plain white stucco, which intermixture of marble columns with stucco columns has an unfinished appearance. The same defect, contrasted with the extensive dimensions and the extraordinarily ambitious style of the decorations of the whole interior of this church, may be cited as a general characteristic. The ceiling of the middle nave is an elliptical vault of seventy feet span or thereabouts, covered continuously with fresco painting, by a Jesuit, Father Pozzi, in the same capricious style of perspective as the ceiling of the corridor in the Jesuits' Professed House, before referred to. Here, in brilliant colours, male and female colossal figures, façades of buildings, walls, columns, balustrades, &c., are to be seen in their true bearings from two fixed points in the pavement exclusively. These points are marked by two small brass stars on a narrow slip of marble, inserted along the centre of the pavement, both placed at equal distances within a few feet of each extremity. Viewed otherwise, everything appears turned upside down, and in confusion.

The pavement, upon which sometimes, early in a morning, I have seen from twelve to fifteen hundred scholars of the Collegio Romano engaged at their devotions, without appearing to occupy any considerable portion of the area, is composed, with the exception of the stripe of marble in question, of ordinary red tiles and monumental tablets.

The side naves, similar to the side naves in S. Peter's, or the side naves of the church of the SS. Apostoli, described already, consist of a series of vestibules in front of the lateral chapels, each vestibule separated from the adjoining one by a rectangular portal, so that the soffits of the architraves and the concave ceilings of the vestibules compose the entire ceilings of the naves respectively; and each portal is flanked by a pair of large columns similar to those before referred to, some sheathed with Sicilian jasper, and some of plain white stucco.

In each side nave are three lateral chapels, each protected by a low balustrade of marble. The ceilings of all are in the form of a dome with lantern cupola, some painted in fresco, and others of plain stucco, as if intended to be finished like the rest at some future period; and altogether better calculated, at present, for the purposes of an imposing ceremonial than for close inspection. With regard, however, to each chapel separately, and first, those on the left-hand side nave.—In the FIRST CHAPEL the pediment of the altar rests on a pair of magnificent fluted Roman Ionic columns of giallo antico, with gilded capitals; and the altar-picture is by the Jesuit Father Pozzi. In the SECOND CHAPEL the columns of the pediment are of verde antico. In the THIRD CHAPEL, instead of marble columns and other architectural ornaments, the whole interior is painted in imitation of marble.

In the right-hand side nave the FIRST and SECOND CHAPELS are painted in imitation of marble. In the THIRD CHAPEL the pediment of the altar rests on a pair of fluted Roman Ionic columns of giallo antico, with gilded capitals.

Beyond the naves is a transept surmounted in the middle by a dome, which appears, whether from deficiency of funds or other causes, never to have been completed; or it may perhaps have been intended for a temporary experiment. In its present state it is lined apparently with rough plaster, painted dark ash-colour, whereby an effect is produced, partly to be attri-

buted to the want of sufficient light, as if the whole cavity of the interior were filled with vapour. There is a fresco painting, notwithstanding, on each of the spandrels of the four supporting arches. At each extremity is an altar, both constructed by the Jesuit Father Pozzi, in a style of over-wrought magnificence. The one on the right hand, belonging to the Lancelotti family, and dedicated to S. Luigi Gonzaga, is contained within one of the supporting arches of the dome, of which the soffit is painted partly in imitation of coffers, and partly in fresco. It is also protected by a marble balustrade. The pediment, heavily laden with a numerous group of figures and sculptured ornaments, is supported on four very large twisted columns of verde antico, with festoons of gilded bronze embedded in the spiral channels. Above the altar, instead of an altar-picture is a magnificent bass-relief of white marble, by the French sculptor Le Gros, representing the Apotheosis of S. Luigi Gonzaga; and underneath the altar the saint's body is deposited in a sarcophagus, protected by plate-glass and a curtain, to remove which it is necessary to make application to the sacristan. It is a most splendid receptacle, of lapis lazuli, ornamented with mouldings and festoons of fruit and flowers, in gilded bronze, interspersed with medallions in bass-relief of frosted silver, and supported by a pair of statues of infant angels of white marble, each in a graceful reclining attitude, with a globe of lapis lazuli, about twelve inches diameter, at the foot of one, and a crown of gilded bronze at the foot of the other.

The altar at the left-hand extremity is, like the other, contained within one of the arches which support the dome, and protected by a low marble balustrade. The pediment and its four twisted columns are also similar, and the whole corresponds with the other in every respect, wanting the sarcophagus, and with the exception that the bass-relief of white marble above the altar is sculptured by Filippo Valle, and represents the Annunciation of the Holy Virgin.

On each side of the choir, in the position where altars are usually placed, are the open portals of two recesses or chambers, each facing down the side naves respectively. The one on the right hand is flanked by a pair of large columns of Sicilian jasper, similar to the others already referred to. The area is

octagonal, and surmounted by a dome and lantern cupola. Three of the sides facing north, towards the nave, are entirely occupied by the monument of Gregory XV. and the Cardinal Ludovisi, designed and sculptured by Le Gros, comprising colossal figures of Gregory and the Cardinal, large in an over-proportion. The whole monument, with the exception of the sarcophagi of Gregory XV. of rosso antico, and of Cardinal Ludovisi of verde antico, both placed one above the other, is of white marble. On another eastern side of the chamber a door communicates with the choir and tribune; and opposite, on the side towards the west, is a door that serves for a side entrance, from a narrow unfrequented street that divides the building from the church of S. Maria sopra Minerva, with which church, as there is also a door in its tribune into the same street, a convenient communication was consequently preserved by the Jesuits with the latter. The door in question, however, is blocked up with boards temporarily, after the manner of a "*porte condamnée*," as the French call it. The chamber on the left-hand side of the choir, corresponding to the preceding, communicates with the transept by a portal similar to the other, with the exception that the flanking columns are of plain stucco. The area also is octagonal, surmounted by a dome like the other; but the walls are without monuments or ornament, and altogether in an unfinished condition. A door similarly placed to one of the preceding communicates with the choir and tribune, and a door similarly placed to the other is the private entrance from the Collegio Romano.

The choir is elevated by three steps above the level of the transept, and protected by a marble balustrade. At the extremity the high altar is placed within an absis, and farther elevated by seven steps of yellow Sienna marble. It is flanked by two pairs of large fluted Corinthian pilasters, white and gold, with gilded capitals, which—a pair on each side, similar in size and form to those belonging to the middle nave—support with the others the cornice which encompasses the whole church. The semi-dome of the absis is painted in fresco continuously, and the lower concave in three separate designs—all with brilliant colours and colossal figures, by the Jesuit Father Pozzi.

CARAVITA.

Proceeding from the principal entrance of the church of S. Ignazio eastward, skirting the northern frontage of the annexed Collegio Romano, there may be observed, in a small street which bounds the eastern flank of the latter building, the flying arch, which, over the tops of the houses, connects it with the western flank of the church of Caravita, to which the entrance is, like that of the entrance of S. Ignazio, on the northern gable.

This church, of which it is merely necessary to mark the position in relation to the private communication by the flying arch above mentioned with the church of S. Ignazio and the Collegio Romano, was built in the year 1611, by the Jesuit Father Caravita, and until recently was appropriated to the celebration of the religious exercises practised by the Jesuits. It was closed almost continually, but thrown open occasionally to the public on Sundays during the winter, for the edification of foreigners, who were thus provided with an opportunity of hearing their most eloquent preachers. One French Jesuit especially who preached several Sundays successively in the winter of 1841, created a very profound sensation among the fashionable residents.

DEL GESU.

The Palazzo Doria occupies the greater portion of the space between the Collegio Romano, in the ground plan of which, as before stated, the church of S. Ignazio, is embedded—and the Professed House of Jesuits, with which latter building the church of Gesu is in like manner incorporated.

The church of Gesu, the principal church of the Jesuits, was built in the year 1575, by the architect Vignola, and his scholar Giacomo della Porta, at the expense of the Cardinal Alessandro Farnese.

As regards the exterior, there are two principal façades and entrances, one upon the northern flank towards the Via del Gesu, and the other upon the western gable towards the Piazza del Gesu; one, if not both of which, comprising the Corinthian and Composite orders of architecture, with a profusion of architectural and sculptured ornaments of travertino, were built by Giacomo della Porta.

The interior is constructed in the form of a single nave. The ceiling is vaulted, of very considerable breadth, and lined with highly wrought gilded coffers, with a very large fresco painting by Baciccio in the middle, representing the apotheosis of S. Francesco Saviero. Along the base are arched spaces for windows, each containing a group of large white stucco figures in alto-relievo. The cornice is supported by Roman Ionic pilasters, painted in imitation of Greek marble, with gilded capitals, with the exception of the last pair, which are fluted and of yellow Sienna marble. The church is surrounded by confessionals of dark-coloured polished wood, one pair of which flank the entrance, and the others are placed between the lateral chapels. The pavement is composed of red tiles and stripes of marble, with the exception of a small portion of inlaid marble of inferior description, which, however, is of less importance, as the church of all other churches in Rome is the most resorted to by persons who assemble from all quarters, and at all times in sufficient numbers to conceal the surface, whether for the purpose of visiting the confessionals, attending the numerous fêtes and public ceremonies, or hearing homilies delivered from the pulpit. The congregation itself, is in fact at the church of Gesu, one principal decoration.

On each side are four arched recesses, three of which contain lateral chapels, each protected by a massive balustrade of marble of the finest quality, of which every cornice is surmounted by a highly polished sphere, six or eight inches in diameter, of the same material. Within the chapels is an interior communication between one and another through very spacious open portals, so that owing to the size of these portals, and as the chapels are of extraordinary depth also, the church has almost the appearance of a church of a triple nave instead of a single one. The fourth arched recess on the right hand contains the door of the sacristy, and that on the left hand the door of the side entrance on the northern flank towards the Via del Gesu. The ceilings of all the chapels are in the form of an extremely flattened dome, with a central picture in the middle, and the remainder is covered with paintings in medallion frames of divers shapes, interspersed with small white stucco figures of angels in alto-relievo. The portals above referred to and the sheathing of the walls are of various sorts of fine marble,

and the several altar pictures, painted principally by Jesuit artists, with whose names I am not provided, are of fine quality. The columns which support the pediments of the altars, beginning with those on the left-hand side, are as follows:—in the FIRST CHAPEL a pair of giallo antico; in the SECOND CHAPEL a pair of breccia corallina; in the THIRD CHAPEL a pair of breccia corallina.

On the right-hand side, and in the FIRST CHAPEL, a pair of giallo antico; in the SECOND CHAPEL a pair of porphyry; in the THIRD CHAPEL a pair of verde antico.

At the extremity of the nave is a transept surmounted in the middle by a spacious dome and lantern cupola, constructed by Giacomo della Porta. Upon the circumference of the lower portion, or drum, are eight windows and eight niches alternately, and a large white stucco statue in each of the niches. The upper concave portion is painted in fresco continuously over the whole surface by Baciccio. At each extremity of the transept is a magnificent altar, besides two others, one on each side of the high altar, placed in a direct line with the interior portals of the lateral chapels. The chapel at the left-hand extremity, the shrine and monument of the celebrated founder of the Jesuits, constructed after the designs of the Jesuit Father Pozzi, is contained within one of the arches that support the dome, the soffit of which is painted in fresco by Baciccio. It is protected by a massive balustrade of bronze, composed of an open grating, profusely ornamented in bass-relief with infant angels embedded in fruit and flowers; and large candelabra, also of gilded bronze and similarly ornamented with fruit, flowers, and figures, are upon the cornice. The spacious area enclosed within the balustrade in front of the altar is paved with inlaid marble, highly polished, and of the finest quality. The altar is surmounted by a massive pediment of verde antico, in the broken form, containing within the open space a group in white marble representing the Holy Trinity, sculptured, with the exception of the figure of our Saviour, which is by Lorenzo Ottone, by Bernardino Ludovisi. The central figure, representing the Almighty, is of an old man, sustaining in his arms a globe upwards of three feet in diameter, sheathed with lapis lazuli, of which the brilliant blue contrasted with the white marble has certainly a splendid effect. Nibby distinguishes

the globe—"*il piu grosso e piu bel pezzo di lapis lazulo che siasi mai veduto*," as if it were solid, which, considering the great size, is impossible. This pediment is supported on four very large fluted columns, of which the ribs and channels are of gilded bronze and lapis lazuli respectively; and the capitals, torus, and plinth of gilded bronze. The pedestals are of gilded bronze, wrought in bass-relief, and elevated on a base of verde antico, which extends the whole breadth of the structure. Upon the altar table are a magnificent pair of candelabra of gilded bronze, which were presented by the Romans to the Jesuits in acknowledgment of the courage and humanity of all the members of their society displayed during the visitation of the cholera in 1837, by continual attendance and administration of spiritual consolation to the dying. Underneath the altar, lighted by a lamp burning continually before it, is the splendid sarcophagus of gilded bronze, ornamented most profusely with chasing, bass-relief, and precious stones reflecting the rays of light in various colours, that contains the remains of S. Ignazio, and is perhaps altogether the most magnificent receptacle of the sort—whether with regard to the exquisite workmanship or valuable material — to be seen in Europe. The altar picture, a portrait of S. Ignazio, by the Jesuit Father Pozzi, is fixed in such a manner within a sliding frame, that on the principal festivals the frame is drawn aside, and a silver statue of the saint standing in a niche in the wall, upright and dressed in sacerdotal robes, appears instead of the picture. Finally, the altar is flanked by a pair of groups of colossal figures of white marble, of which one design by the French sculptor Le Gros is the extermination of Heresy. Here Religion, in the form of a stately female, armed with an uplifted cross, is represented beating to the ground two heretics, the one personified by a male figure of ill-favoured countenance, who grasps a serpent, and the other by a deformed and haggard female. The other group, by the French sculptor Theodon, consists of three or four figures of colossal size, corresponding with the others, that represent Christianity receiving homage and adoration from the chiefs of the barbarous nations.

The chapel on the right-hand extremity, opposite to the preceding, corresponding in dimensions and form with the other,

though not so sumptuous, was constructed after the design of Pietro da Cortona, and is dedicated to S. Francesco Saviero. It is protected by a marble balustrade, and the pediment, of marble also, is supported on four columns of breccia corallina, planted in pairs in a row, each pair supported on a single pedestal of gilded bronze, ornamented with an armorial device in bass-relief. The altar picture, representing the death of S. Francesco Saviero, is by Carlo Maratta. An entire arm of S. Francesco Saviero, from which relique the covering is removed every Friday, when it is exhibited to the public, is contained in a glass case within the tympanum of the pediment. On one occasion I was allowed to mount a ladder and take a near look at it; but I was enabled to ascertain no more than that the arm is a right arm; that the flesh, from which slices have evidently been removed by the knife for reliques, is dried and hard; that on the parts whence blood is said to have flowed or trickled from the mummied substance, there was something like congealed blood in appearance, and that the ghastly limb was provided with diamond rings upon the thumb and each of the four fingers.

The chapel on the left-hand side of the high altar is an octagonal chamber, of which the ceiling is in the form of a dome, and the pavement composed of inlaid marble. The pediment of the altar rests upon a pair of small, ancient-looking marble columns of dark bigio. The altar picture is a curious, ancient, and highly venerated portrait of the Madonna, attributed to an artist of the fourth century. The eight sides of the chapel are entirely covered with paintings and sheathings of fine marble, and at the angles the cornice is supported by eight Corinthian columns of different sorts of marble with gilded capitals, planted in pairs of breccia corallina, Africano, giallo antico, and Porta Santa.

The chapel on the right hand of the high altar is also an octagonal chamber, with a domed ceiling and pavement of inlaid marble. The pediment of the altar rests on a pair of small columns of bianco e nero; the cornice is also supported at the angles by eight columns, of which the capitals instead of being gilded are of white stucco. These also are disposed in pairs as follows, namely, one pair Africano, two pairs breccia corallina, and one pair verde antico.

The high altar, when I last visited the church in the spring

of 1842, being under a state of thorough reconstruction, estimated to the extent of an outlay of 100,000 scudi, was entirely concealed from public view during the operations. The old altar, however, is described as having been constructed by Giacomo della Porta within an absis ornamented with fresco painting by Baciccio, and the pediment supported on four large columns of giallo antico; the altar picture, of the Circumcision of our Saviour, by Girolamo Muziano.

The altar table, however, was refitted temporarily on the Ash-Wednesday of 1841, on the occasion of mass being celebrated there by the General of the Jesuits in person, and the church, as is the custom, attended by a great number of the principal ladies of Rome, and foreigners, who, occupying the front rows of chairs placed on the three sides of a square in front, were all dressed according to prescribed etiquette for the ceremony, in costume of the most humble description, the plainest straw bonnets and coarse cotton dresses, such as are seldom seen now-a-days in Europe, even among the rural population.

In addition to the above observance, many other imposing ceremonials take place in the church of Gesu, among which one of the principal is the annual high mass celebrated in honour of the deceased soldiers who have departed from the living in the course of the current year. On the day in question the epigraph "PATERNALIA MILITUM," inscribed in large characters, and surrounded by flags and military banners of various colours, which, waving in the wind, create an imposing spectacle, is suspended upon the western façade of the church, and within, in the middle of the nave at the entrance of the transept, is erected a large and lofty catafalque, decorated with similar flags and banners, and painted in chiaro oscuro in imitation of sculpture, with emblematical devices and appropriate inscriptions. The soldiers being marched into the church in military order, the effect is really magnificent when, the priest standing at the altar ready to commence his holy office; some, at the word of command, uttered in a sonorous tone, take post in double rank and file on the four sides of the catafalque, the remainder form close column in the rear of it, and all remain in their places upright and motionless, till the tinkling bell announces the elevation of the Host. Then, at the word "*ground arms*," all together let fall their muskets with a thun-

dering crash upon the pavement, and every soldier drops simultaneously on his bended knee, bows his head low towards the altar, and preserves the stillness of a statue for several seconds during the most profound silence.

S. MARIA SOPRA MINERVA.

From the church of Gesu a thoroughfare leads directly northward to the south-eastern corner of the Piazza della Minerva, the eastern side of which is bounded by the church above cited and the Dominican convent annexed to it. The title of "*Minerva*," as stated before with reference to the convent, proceeds from the temple built near the spot and dedicated to Minerva by Pompey; though there are no accounts of the church previous to the fourteenth century, when it was in the possession of the Benedictine nuns, who now inhabit the convent annexed to the church of S. Maria in Campo Marzo. About the year 1375 Gregory XI. ceded it to the Dominicans, who rebuilt it together with the present convent; and subsequently, at the beginning of the seventeenth century, Cardinal Barberini put it in the state it is in at present, with the exception of the choir and tribune, constructed by Carlo Maderno at the expense of the Palombari family.

The exterior is of the plainest description, consisting of a broad brick gable, facing to the west, and containing three entrance doors and three circular windows, which latter, inclining to the Gothic style, are the only visible indication of any order of architecture. Close to the southernmost of the three doors may be observed engrafted on the wall the tablet of marble, referred to page 315, serving as a register of the various points of elevation attained by the Tiber at the inundations of 1422, 1495, 1530, 1557, and 1598, by which the inundation of 1598 appears to have been the most considerable.

The interior, which is remarkably spacious and lofty, is constructed in the form of a triple nave divided by compound piers faced on all the four sides with four Roman Ionic half columns, the whole, piers and columns, of white stucco. The ceiling is a lofty, stilted vault, with ribbed groins; and the arches, which spring from the piers and face the middle nave, are high and pointed, inclining to the Gothic style, and such as are not to be met with in Rome otherwise than in the pre-

sent church and in the churches of S. Maria del Popolo and S. Agostino. The pavement consists of red tiles and stripes of coarse marble, together with here and there a few monumental tablets. The striking characteristic, however, of this church is the contrast between the appearance of the piers, arches, walls, and ceiling, composed of as rough material as any small English village church, and whitewashed in a very ordinary manner, with the fine monuments of various coloured marble after the fashion of the fifteenth century engrafted on all the piers, and the magnificent decorations of many of the lateral chapels, which are remarkable among all the other churches in Rome for the abundance and variety of the marble.

The ceilings of the side naves, inclining also to Gothic, are groined with ribs and supported on pointed arches. Each nave contains six lateral chapels, differing for the most part in form and character from one another, of which, beginning with the left hand, the FIRST CHAPEL is protected by iron rails planted on the pavement. The ceiling is vaulted, and, together with the walls, plain and whitewashed. The pediment of the altar is of verde antico, and rests on a pair of columns of dark bigio. The SECOND CHAPEL is protected by a balustrade of pavonazzetto, with cornice of Carrara, surmounted by iron rails. The ceiling is an oval, flattened dome, surmounted by a lantern cupola. The pediment of the altar is of Carrara marble, and rests upon a pair of columns of remarkably light-coloured Porta Santa, of which the colour may be compared to lapis calaminaris. On each of the side walls is a similar monument, of which the principal object is the half-length statue of a priest in the act of preaching, placed within a niche surmounted by a pediment resting on a pair of fluted columns. The niche is flanked by two smaller niches, each containing a bust of white marble. The THIRD CHAPEL is protected by a balustrade and iron rails similar to the second chapel; the ceiling is vaulted, and, together with the side walls, plain and whitewashed; the pediment of the altar rests on a pair of columns of breccia corallina. The FOURTH CHAPEL is protected by a balustrade, of which the balusters are of Porta Santa, where the red so predominates that it resembles rosso antico; and the cornice of Carrara, surmounted by iron rails. The pediment of the altar rests on a pair of ancient-looking columns of fior di Per-

sico; and two monuments, to one of which belongs a sarcophagus of Africano, and some pictures which are in this chapel, are ancient-looking also. The FIFTH CHAPEL is protected by a balustrade of pavonazzetto, with cornice of Carrara surmounted by iron rails. The pediment of the altar rests on a pair of columns spirally fluted with white and gold. On the right-hand side is a grotto-like excavation in the wall, protected by glass, and illuminated within by a lamp continually burning. It contains a representation of the Nativity, such as is distinguished in the Roman churches by the title "*Presepio*," consisting of a group of wooden painted objects and figures, including the Holy Virgin, Joseph, the Infant Saviour, the ox, and our Lord's manger. The SIXTH CHAPEL is protected by a balustrade of bigio, with cornice of Carrara, and the entrance-arch is sheathed with alabaster, with mouldings of giallo antico. The ceiling is vaulted, and painted with medallions in fresco. The altar picture is contained in a frame of bigio marble, and two other pictures contained in similar frames are upon each of the walls, of which the whole remaining surface is sheathed with breccia di Francia, and giallo antico pilasters at the angles.

In the right-hand side nave, next the entrance, within a small arched recess, is a baptistery containing a bass-relief in stucco by Paolo Benaglia. The FIRST CHAPEL is protected by a balustrade of bianco e nero, with cornice of Carrara surmounted by iron rails. The ceiling is vaulted and divided by gilded mouldings into panels which contain each a painting in fresco. The pediment of the altar rests upon a pair of columns of giallo brecciato. The walls are painted in chiaro oscuro. The SECOND CHAPEL is protected by a balustrade of pavonazzetto, with cornice of Carrara, surmounted by iron rails. The ceiling is a flattened dome with a fresco painting in the middle, and the pavement is composed of inlaid marble. The pediment of the altar is of white and gold, and rests on a pair of pilasters fluted with white and gold also; its lower member produced on both sides, forms the cornice. The altar-picture is an ancient portrait of the Madonna, of which the complexion is swarthy, similar to the Eastern pictures of the Holy Virgin. The upper portion of the walls is painted in fresco by Gaspar Celio, on subjects relating to the history of S. Domenic, and

the lower portion is sheathed with marble, representing for the most part fruit and flowers, inlaid in different colours. In this chapel is a picture of S. Luigi Bertrando, by Baciccio. The THIRD CHAPEL is protected by a balustrade similar to that of the second chapel. The sides and soffit of the entrance arch are painted in fresco. The ceiling is vaulted, and divided by gilded mouldings into panels, each of which contains a painting in fresco. There are no columns belonging to the altar, but a small pediment of giallo antico surmounts the altar-picture, and is supported on brackets. The walls are painted in fresco with colossal figures. In this chapel is contained a picture by Lazzaro Baldi. The FOURTH CHAPEL is protected by a massive balustrade of pavonazzetto faced with breccia corallina, and surmounted by iron rails. The ceiling is vaulted and divided into panels, each containing a painting in fresco. The pediment of the altar rests on a pair of columns of breccia corallina; the face of the altar is sheathed with inlaid marble, with a cross of mother-of-pearl in the centre, resting on the disc of the sun in giallo antico, its divergent rays in rosso antico, the clouds and the firmament of different sorts of alabaster, and the whole surrounded with a border of verde antico. In this chapel are some ancient paintings, and the altar-picture of the martyrdom of S. Peter is by Bonaventura Lamberti. The whole wall, however, on one side is occupied by the monument of Urban VII., consisting of a marble statue of the Pope, placed within an arch, of which the whole back part is sheathed with bianco e nero. The figure is seated on the papal chair, elevated on a massive pedestal. The FIFTH CHAPEL, which belongs to the Aldobrandini family, and was built by Carlo Maderno, is protected by a massive balustrade of pavonazzetto faced with bianco e nero. The ceiling is vaulted and richly ornamented with gilded carved work and fresco painting, and the lunettes, one on each side the altar, are painted in fresco. The pediment is surmounted at the extremities by two statues of angels in a reclining attitude, and rests on four columns of alabaster, two of which are of a description called by Corsi, though not cited in his regular category, "*occhio di pavone pavonazzo*," of which the colours are different shades of red, disposed in stripes and blotches like cipollino. The difference, however, between the two pairs is not easily distinguishable. The altar-picture

of our Lord's Last Supper is by Barocchio, said to be the last of his pictures sent to Rome, and there are also other paintings in this chapel by Cherubini Alberti. On each wall is a similar monument, the one of Clement VIII. and the other of the mother of that pontiff; the principal object of each is, of the one a male and of the other a female figure, in a reclining attitude upon a sarcophagus, both sculptured by Ippolito Batzi. The sarcophagus is of Porto Venere, elevated on a massive pedestal, and above it is a curved pediment with lateral wings, and supported altogether by four columns, of which one pair are Porta Santa and the other pair verde antico, and surmounted at the extremities by a pair of statues of angels in a reclining attitude, sculptured by Buonvicino. Besides the above, there are belonging to this monument several other statues and busts sculptured by the different artists, Camillo, Mariani, Cordieri, and Stefano Maderno; and in addition the whole vacant surface of the wall is sheathed with fine marble. The SIXTH CHAPEL is divided from the nave by iron rails planted on the pavement. The ceiling is vaulted with ribbed groins, otherwise plain and white-washed, as are the walls also. The pediment of the altar, of giallo antico, is of the broken form, resting on a pair of flat pilasters of Sicilian jasper, with mouldings of Carrara, elevated on pedestals composed of Porta Santa, Africano, and giallo antico. The altar-picture, of our Saviour on the Cross, is an ancient painting supposed to be by Giotto, and is enclosed in a fixture frame of giallo antico. Upon the wall on the left hand is a monument contained within a shallow arched recess, of which the sides, soffit, and front part are sheathed with white marble, wrought in low bass-relief in arabesque: it consists of a white marble statue in a reclining attitude on a sarcophagus of the same material. Upon the wall on the right hand opposite is another monument similar to the preceding, with the exception that the niche in which it is contained, instead of being arched, is rectangular.

Beyond the naves is a transept, elevated by a single step above the lower level; the ceiling, like the ceiling of the middle nave, is vaulted with groined ribs, otherwise plain and whitewashed. Besides one chapel at each extremity on the north and south, there are on the eastern side north of the

choir one, and south of the choir two chapels, and on the western side south of the middle nave one chapel, and north of the middle nave one chapel, making in all seven chapels. To take all which in order, it will be necessary to make a circuit of the transept. I will begin, therefore, with the chapel on the northern extremity, dedicated to S. Dominic, which contains a splendid tomb of Benedict XIII. Orsini, that may almost be called his mausoleum. The entrance is by a semicircular arch, very deeply recessed in the Gothic style, and composed of columnar mouldings of Carrara marble, springing from fluted pilasters of the same material. On each side in front, right and left of the aperture, a small portion of the wall is enclosed by a balustrade formed out of a solid block of Carrara marble, wrought in reticular or open work, and sculptured in arabesque. The area within is divided into two portions, each consisting of a square chamber, one separated from the other by a portal so spacious that both have the appearance of one. The ceiling of the first portion is an extremely flattened concave, ornamented with gilding, and a fresco painting in the middle. The pavement is of inlaid marble. The right-hand wall is for the most part occupied by the monument of Benedict XIII., sculptured by Carlo Marchionni, comprising a fine marble statue of the Pope, standing in front of the papal chair, the left hand upon the bosom as if in the act of speaking. Below is a sarcophagus of alabaster, ornamented with gilded bronze, placed on a magnificent block of bianco e nero, which rests on a wider base of different sorts of marble, and is flanked by a pair of large marble statues of angels. The whole is contained within a spacious niche, of which the hemisphere, lined with gilded coffers, is divided from the lower portion, sheathed with alabaster, by a cornice supported on four small columns of verde antico. Above the niche are the papal arms in sculpture, supported by two marble statues of infant angels, and the whole remaining portion of the wall on both sides is sheathed with fine marble. The ceiling and the pavement of the second or farther portion are similar to the ceiling and the pavement of the first portion. Opposite the entrance is the altar, of which the pediment rests on four magnificent Doric columns of bianco e nero, 6 feet 3½ inches in circumference, with capitals, torus, and plinth of white marble.

Four similar columns, planted at the angles of the chamber, support the cornice; and all eight together, seen through the Gothic entrance arch from the transept, have a grand appearance. Moreover a large pair of marble statues contained in niches flank the altar, which is inlaid with fine marble. The SECOND CHAPEL, situated on the eastern side of the transept, and at right angles to the preceding, is contained within a deep and spacious arched recess, protected by a balustrade of Carrara. The ceiling is vaulted and whitewashed, and the pavement composed of curious old monumental tablets, of which the marginal inscriptions in old letter round the edge, and the rough sculptured portraits in the middle, are very characteristic. The pediment of the altar is of white stucco, supported by a pair of fluted pilasters of the same material. Upon the walls are some ancient looking paintings.

Between the preceding chapel and the choir is a spacious arched recess, similar and corresponding to the other, which recess serves as a vestibule to the door on the eastern gable of the building, that opens on the narrow unfrequented street before referred to in the description of the church of S. Ignazio. The door opposite the entrance is surmounted by a massive pediment of marble, and the whole interior of the vestibule is crowded with columns of bianco e nero, and other marble ornaments belonging to three fine monuments, of which I have preserved no particulars —those of Cardinal Alessandrino by Giacomo della Porta, of Cardinal Pimentelli by Bernini, and of Cardinal Benelli by Carlo Rainaldi. There is besides, in this vestibule, the monumental tablet of the celebrated painter Beato Angelico da Fiesole.

Between the vestibule and the choir, on the upper part of the wall, is one of a pair of organs, underneath which, upon the pavement, elevated on a pedestal of alabaster and verde antico, with mouldings of giallo antico, is the celebrated statue of our Saviour, by Michael Angelo—a beautiful symmetrical figure of white marble, though the muscular development is certainly too strongly pronounced for the subject, and the drapery by far too scanty. It is in fact a nude figure, with the exception of a scarf of gilded bronze. The toes of the right foot, extended in front at a convenient height to allow the pious to approach it with their lips, and encompassed by

the ligatures of a sandal of gilded bronze, are accordingly worn flat and polished by the repeated acts of devotion.

Passing now south of the choir the other organ, corresponding with the one above referred to, is on the upper part of the wall. Underneath, elevated on a marble pedestal, sculptured in bass-relief, a *pendant* to the statue of our Saviour, is a beautiful group of small marble figures representing the Holy Virgin, the Infant Saviour, and other children.

The THIRD CHAPEL, protected by a balustrade of giallo antico, with cornice of Carrara, is contained within a deep arched recess. The ceiling is vaulted and divided by white mouldings into panels, each of which contains a fresco painting by Marcello Venusti. The pavement is of inlaid marble. The pediment of the altar rests on a pair of columns, of which one is breccia rossa, and the other, the left-hand or northern one, of breccia dorata, considered a particularly fine specimen of that sort of marble. The colour is like a golden pippin. On each side, contained in niches, are a pair of white marble statues of females, with drapery of black marble. One of these represents S. Caterina da Sienna. And underneath the altar is another wooden painted figure of S. Caterina da Sienna, before which a lamp is kept continually burning. The altar picture of the Madonna is by Beato Angelico da Fiesole, besides which are some other paintings relating to S. Caterina da Sienna, by Giovanni de Vecchi, and also one representing the Crowning with Thorns, by Carlo Veneziano. There is also in the chapel an ancient monument of white marble, wrought in arabesque, in low bass-relief. The FOURTH CHAPEL, protected by a massive balustrade of Sicilian jasper, is contained within a deep arched recess. The ceiling is vaulted and lined with gilded coffers. The pavement is composed of inlaid marble. The pediment of the altar is of white marble, and its frieze and tympanum sheathed with marble of a peculiarly light green colour, such as was before referred to in the Quirinale Palace. It rests on a pair of Corinthian columns of verde antico. The altar picture, representing the presentation of five saints canonized by Clement X., by S. Peter to the Holy Virgin, is by Carlo Maratta. Along three sides of the chapel is a broad cornice of Carrara marble, of which the frieze is of the same light-coloured green marble above mentioned; and below is

a dado about four feet in height, sheathed with breccia pavonazza of superlative quality, with very large blotches of clear white and of brilliant purple, such as is only to be seen elsewhere in the tribune of S. Peter's. The cornice of the dado is of bianco e nero, and upon it are planted Corinthian pilasters of verde antico which support the upper cornice. On each side between the pilasters is a similar monument, consisting of a fine white marble bust on a pedestal of giallo antico, and below an inscription on a tablet of black marble with mouldings of giallo antico. The above is surmounted by a pediment of Carrara with frieze of bianco e nero, supported by a pair of small columns of the latter.

At the southern extremity of the transept, close to the angle, is an ancient monument in the Gothic style contained within a spacious niche, the whole of Carrara marble and mosaic. The inside of the niche is lined with mosaic, and the facing is of Carrara marble, sculptured in bass-relief in trefoil. Within it is a supine figure lying upon a sarcophagus, covered by a mantle. The FIFTH CHAPEL, in the centre of the southern extremity, belonging to the Caraffa family, the descendants of Paul IV., is dedicated to S. Thomas Aquinas. It is protected by a lofty and massive balustrade of pavonazzetto, with cornice of Carrara, the whole wrought in low bass-relief in arabesque. The entrance, similar to the entrance of the chapel of S. Domenic at the other extremity, is through a circular and deeply recessed arch of Carrara marble. The area is oblong, and the ceiling vaulted, groined with ribs, and painted in fresco by Raffaellino del Garbo. The pavement opus Alexandrinum. The altar is surmounted by an entablature of white and gilded mouldings, supported by a pair of pilasters of irregular form and similar material. The altar picture is one much admired, by Beato Angelico da Fiesole; and on each side of it the wall is painted in fresco by a Florentine artist, Lippi, on subjects relating to the life of S. Thomas Aquinas. Upon the wall on the left hand is the monument of Paul IV., constructed after the designs of Pirro Ligorio, an architect of the sixteenth century. It is contained within a spacious rectangular niche, surmounted by a triangular pediment, of which the wings, extending right and left, are supported each by a pair of Grecian Ionic columns of verde antico, with capitals, torus, and plinth of

white marble. The columns are planted on irregularly formed pedestals of Porta Santa. Within the niche is a marble statue of Paul IV. seated in the papal chair above a sarcophagus of Porta Santa, supported on a pedestal of giallo antico, which bears the inscription. The drapery of the figure is of Porta Santa, but the trireme on the head and the slipper on the foot are of rosso antico. The wall on the right hand is painted in fresco by Lippi. The SIXTH CHAPEL, beyond the angle on the west side of the transept, is protected by a solid balustrade of Carrara marble, surmounted by iron rails. The entrance is by a pointed arch of white marble, springing from a small pair of columns of Carrara, of which the capitals, inclining to Corinthian, are irregular. It is flanked by a pair of purely Gothic pinnacles, with crockets and finials, and otherwise sculptured in trefoil with corresponding ornaments. The area is very small, and the walls and ceiling covered by fresco painting of ordinary description. The altar picture, however, is supposed to be by Giotto. The SEVENTH CHAPEL on the same western side, near the northern extremity, is protected by a semi-octagonal balustrade, of which the balusters are of pavonazzetto and bigio alternately, and the cornice Carrara. The altar is contained within a very shallow arched recess, and the pediment is supported on a pair of Corinthian columns of bianco e nero, with capitals, torus, and plinth of Carrara.

The choir, immediately at the entrance of which is the isolated high altar, and at the extremity an absis, is raised seven steps above the transept. The ceiling is vaulted and whitewashed, as is also the absis. The walls on both sides are occupied each by a magnificent and similar monument, sculptured by Baccio Bandinelli; the one on the left-hand or northern side, dated 1522, of Leo X., and the other on the right hand, dated 1534, of Clement VII. Both monuments are of Carrara marble exclusively, consisting each of an architectural elevation comprising two orders. In the lower order are contained three spacious niches, in the central one of which is the statue of the respective pontiff seated in the papal chair, and in each of the two outer ones a statue of a saint or apostle. All three niches are surmounted by a continuous entablature, supported on four fluted composite columns. Above are three bass-reliefs corresponding with the three niches; and above all,

in the centre, is a pediment in the broken form, containing in the open space the armorial bearings of the Medici in sculpture. Within the choir there are also on a smaller scale the monuments of Cardinal Casanata, the founder of the Dominican Library, and of another celebrated literary personage, Padre Mamachi.

The high altar, planted at the entrance of the choir, as above stated, is in the form of a massive pedestal, and composed of plain and inlaid blocks of various sorts of marble. Above it, suspended from the ceiling, is a canopy, on the inner surface of which, in the centre, is a representation of the "*Padre Eterno.*"

DELLE STIMMATE.

The Via delle Stimmate leads south from the south-west corner of the Piazza della Minerva; and upon the eastern side of the street, at the southern extremity, is the church above cited. It was built at the beginning of the last century, by the architect Antonio Canevari. The entrance from the street is through a portico, of which the ceiling is vaulted, with broad groined ribs, and coffers or panels in the space between.

The interior is constructed in the form of a single nave, with an elliptically vaulted ceiling, painted in chiaro oscuro, with a large coloured painting in fresco, by Luigi Garzi, in the middle, and arched spaces along the base for windows. The pavement is composed of red tiles and monumental tablets. The cornice is supported by Roman Ionic pilasters of stucco, fluted with white and gold.

On each side are three lateral chapels, each protected by a low balustrade of marble. There are no marble columns in any, with the exception of the first chapel on the left hand, the pediment of the altar of which rests on a pair of verde antico; but as regards the altar-pictures, one, the Crowning with Thorns, is by Domenico Muratori; another, the Flagellation of our Saviour, by the Cavaliere Benifiale; and the remainder are by Sebastiano Conca, Marco Caprinozzi, and Giacinto Brandi. The high altar, a remarkably plain one, is protected by a low marble balustrade, and flanked by a pair of antæ of stucco, fluted white and gold, corresponding with the pilasters. The altar-picture is by Francesco Trevisani.

S. MARCO.

From the southern extremity of the Via delle Stimmate the Via de' Cesarini, continued by the Via di Gesu, leads from west to east, skirting the northern flank of the Palazzo di Venezia, into the Corso; and parallel upon the southern flank lies the Via di S. Marco. Thence the entrance to the church is through the small Piazza di S. Marco, upon the southern gable.

The church was built originally by Pope S. Marco, in the year 336, and restored at various periods, particularly in 838, by Gregory IV., who entirely rebuilt it. Six centuries afterwards, it was restored on another occasion, after the designs of the architect Giuliano da Majano, by Paul II., who built the Palazzo di Venezia. At the same time the tribune of Gregory IV., with its mosaics, was left untouched, as it remains at present—an interesting specimen of art of the ninth century, and the church was included as it stands at present embedded in the ground plan of the palazzo in such a manner, that a side entrance upon the eastern flank of the church passes through the eastern flank of the palazzo. Moreover, the small piazza of S. Marco is connected with the Piazza di Venezia by a small chapel belonging to the palazzo, occupied by the Austrian ambassador. The western gable and principal entrance of the chapel partly bounds the eastern side of the piazza of S. Marco; and its northern flank and side entrance, in like manner, the Piazza di Venezia.

The entrance from the Piazza di S. Marco into the church, to which, as regards the exterior, is attached a square brick tower of the period of the Middle Ages, is by a portico containing three arched portals, protected by lofty iron rails, through which there is a descent by three steps into the interior. The area within is spacious, and the ceiling, divided into bays by round arches, is vaulted and groined. From the portico there is a farther descent into the nave by ten steps through three arches corresponding with those above mentioned, the central one of which latter series is flanked by a pair of fluted columns of pavonazzetto, with irregular capitals inclining to Roman Ionic.

The interior is constructed in the form of a triple nave,

divided by compound piers sheathed with Carrara marble and flanked by Roman Ionic columns of Sicilian jasper. The flanking columns are planted a little in front of the piers, so that a double range of circular arches, nine in number, spring from the piers and columns, one range immediately in front of the other; which arrangement, resorted to by Paul II. for the purpose of adding strength to the building, has a heavy appearance. The ceiling of the middle nave is flat, and coffered, with very richly-carved and gilded mouldings. The pavement is for the most part composed of blue and of white marble, inlaid in semi-octagonal pieces; the remainder of opus Alexandrinum. Above the arches, on each side, the wall is divided by a broad cornice into two compartments, on the lower of which, placed alternately with bass-reliefs on white stucco, are some curious pictures in tempera, some say by Tintoretto, relating to various subjects of Venetian ecclesiastical history; upon the upper compartment or attic, on each side, is a numerous row of windows.

The ceiling of the side naves, divided by circular arches, is vaulted and groined in the intermediate spaces. The pavement, similar to that of the middle nave, is of inlaid marble. In each nave are nine arched recesses, four of which contain lateral chapels, and in one of the others, on the eastern side, is the side door communicating with the Piazza di Venezia, before referred to; and in the corresponding one on the western side is a door, now blocked up. All the lateral chapels on both sides contain splendid monuments, besides which there are several others engrafted on the piers and on the flank walls, comprising altogether as fine a collection as is to be found in any church in Rome within equally small space, of monuments sculptured of marble of different colours, in the style of the fifteenth and the sixteenth centuries. Such, in fact, is the number of monuments, and such the variety of ornament, that by reason of the very abundance of the objects, I was deterred from preserving particulars of the lateral chapels, which, however, contain no marble columns; but with regard to the pictures, beginning with the chapels in the right-hand nave.—In the First Chapel the altar-picture is by Palma; and there are pictures on the sides and on the soffits of the enclosing arch, by Tintoretto. In the Second Chapel the altar-picture

is by Luigi Gentili. In the THIRD CHAPEL the altar-picture is by Carlo Maratta. In the FOURTH CHAPEL the altar-picture is by Gagliardi.

In the left-hand nave, and in the SECOND CHAPEL, is a bass-relief of Beato Gregorio Barbarigo, by Antonio d'Este. In the THIRD CHAPEL the altar-picture is by Mola. In the FOURTH CHAPEL the altar-picture is by Ciro Ferri.

There is no transept; and the form of the church, for the most part adhering to that of the ancient basilica, is peculiar, in consequence of being constructed with a view to the preservation of Gregory IV.'s absis. Accordingly beyond the middle nave, but not accessible from thence as is usual, is the choir, elevated upon a scarped basement protected above by iron rails, with an entrance on each side by a flight of nine steps from either of the side naves. Of the ceiling I have preserved no memorandum; but the pavement is of opus Alexandrinum. After mounting the steps, the range of columns on both sides of the church below is continued above as far as the absis by two columns of porphyry, with bases white marble. At the extremity is the ancient absis, of which the broad and spacious semi-dome is lined with the mosaics of the ninth century; and the lower concave by three pictures, of which the central one is by Romanelli, and the two others by Borgognone. On the summit of the steps proceeding from the right-hand nave, contained within an arched recess oppcsite, is a chapel, of which the pediment of the altar rests on a pair of columns of Sicilian jasper. The altar-picture, representing S. Marco—whether the Evangelist or the Pope S. Marco, I am unable to say—is by Pietro Perugino. There are also two other pictures on the walls, right and left, by Borgognone. On the summit of the steps proceeding from the left-hand nave, in a position corresponding with the preceding chapel, is a similar arched recess, which contains a door leading to the sacristy.

The high altar stands isolated immediately above the middle nave, upon the scarped basement, protected by the iron rails before referred to. It is a large square structure, composed of various sorts of fine marble; and underneath, the remains of Pope S. Marco are contained, in a sarcophagus of porphyry; and a small column of very beautiful breccia pavonazza, representing the Paschal Candlestick, is planted in front of it.

CHAPTER VII.

CAMPUS MARTIUS—WESTERN PORTION.

THE Via di Ripetta extends straight from the Piazza del Popolo, a little beyond the Porto di Ripetta, to the point of intersection of the Via della Fontanella, whence the thoroughfare is continued south by the Via della Scrofa. The cross-line runs direct from the Piazza di Spagna to the bridge of S. Angelo.

Leaving the Via di Ripetta, and proceeding in the latter direction, the street, within a few paces, expands into the small Piazza Nicosia, more commonly called the Piazza Clementina, in honour of Clement XI., who built the Porto di Ripetta. On the northern side of the Piazza Clementina is the Government Diligence-Office, from whence a carriage something in the fashion of a large omnibus runs to Civita Vecchia and other parts of Italy. On the southern side, at the time I last visited the spot, in the spring of 1842, was the residence of the Baron Camuccini, whose collection of pictures was then to be seen every Sunday morning, on making previous application. Then also a new building on the same side of the piazza, intended for an academy of Russian artists, was in progress.

The southern side of the piazza forms the base of a triangle, of which one other side is the Via della Scrofa, and the area is covered with houses of very inferior description. Upon the apex of this knot of habitations is the southern gable of the small deserted church of S. Ivo, whose eastern flank bounds the Via della Scrofa. This church, according to an inscription still in existence, was restored in the year 1568, by the inhabitants of Brittany, and at present belongs, together with the greater portion of the small houses in the vicinity, to the French Government, whose principal church of S. Luigi dei Francesi is in the immediate vicinity. There may be observed accordingly on the wall and also on the walls of many of the houses hereabouts, small plates of bronze or marble engraved with the fleur de lis, for the purpose of marking the property.

The building, however, has been long since dismantled, and in size hardly exceeding the dimensions of a small chapel, is abandoned entirely. The outer walls are still in good preservation, as is the following inscription on the eastern gable before referred to :—"Divo Ivoni Trecorensi, pauperum et viduarum advocato. Natio Britanniæ ædem hanc jampridem consecratam restaùravit MDLXVIII."

A little further south the Via di Agostino diverges westward from the Via della Scrofa ; and within a couple of hundred yards or thereabouts, still preserving its straight boundary line on the left hand, expands on the right hand into the Piazza di Agostino, the western side of which is bounded by the Seminario Romano. The Seminario Romano is a considerable educational establishment, instituted in 1572, by Gregory XIII., for the benefit of German students intended for the priesthood, under the title of "*Collegio Germanico*," and endowed, in addition to the revenues of the churches of S. Apollinare annexed, S. Stefano Rotondo on the Cœlian, and S. Saba on the Aventine, with a considerable grant of money from the Apostolic treasury. The students were removed to the Collegio Romano during the period of the suspension of the Jesuits, but after the re-establishment of the order, were replaced by Leo XII. in their former habitation, under the superintendence of the Vicar-General. The college is a very extensive square pile of building, comprising upon the north-western angle the church of S. Apollinare embedded in the ground plan, precisely as the church of S. Ignazio is embedded in the ground plan of the Collegio Romano, or the church of Gesu in that of the Professed House of Jesuits. And as the palace of the Cardinal-Vicar, the superintendent, is close on the other side of the Via di Agostino, both buildings, by means of a flying arch thrown across the street from the upper stories of the houses, are connected together by a private communication after the manner invariably practised by the Jesuits in all their establishments.

The western gable of the church of S. Apollinare faces towards the Piazza di S. Apollinare, and on the other side of the piazza directly opposite, is the Palazzo Altemps, which palace was restored by the architect Martino Lunghi the elder, in the year 1580, and is remarkable for its cortile, of which the porticos were built by Baldassare Peruzzi. There are also

several ancient fragments of bass-reliefs engrafted in the walls; and in addition to various statues and fine marble columns to be seen in the interior, is a chapel, in which the body of Pope Anicete, who died a martyr in the year 168, is preserved.

The Piazza Navona, divided from the Piazza di S. Apollinare by the Via de Agostino, occupies the identical site of the ancient circus of Alexander Severus, insomuch that the foundation of the seats for the spectators on its periphery actually forms the substructure of the modern houses. And it is also remarkable on account of the principal Roman market of vegetables held there every Wednesday, and attended by an extraordinary concourse of people. The spacious open area, extending in its original oblong form from north to south, is embellished on its western side by the magnificent façade of the church of S. Agnese; and in addition there are no fewer ornamental objects planted in the middle than four fountains and an Egyptian obelisk. It is pleasing, on a winter's market-day, in sunshiny weather, when the broad extensive space is thronged from end to end with a multitude of the peasantry from the Campagna, in their variegated picturesque dresses, to hear the universal clatter of tongues, and observe the extraordinarily animated countenances of the several groups, all wrought to the highest state of occupation and excitement, bargaining with one another. For here, not only is the regular supply of greens and vegetables of every description, which, seen among the sparkling streams of the fountains, show to infinite advantage, most exuberant, but the piazza on a market-day, over and above being stocked most amply with every variety of garden produce, is made a general mart of all sorts of merchandise calculated to suit the wants of country purchasers; and accordingly a double or a triple row of stalls, provided with all manner of household utensils, such as churns, barrels, tubs, pails, wooden bowls and spoons, and earthenware in every variety, are ranged along a considerable proportion of the length of the area. Here also are to be purchased agricultural implements, including spades, shovels, scythes, reaping-hooks, saws, chisels, nails, screws, and edge-tools without number; and wearing apparel, such as ready-made outer garments for both sexes, thick nailed shoes new and old, brown and blue woollen cloth, linen, calico, canvas, ticking,

coloured cotton handkerchiefs, red and yellow ribands, and so forth. And beside all manner of articles that a peasant can have occasion for to replenish his farm or household, there are stalls especially devoted to all sorts of refuse, where fragmentary objects of the lowest degree of worthlessness are exhibited to purchasers, such rubbish as one can hardly imagine any human being would be at the pains to collect, were it not perhaps for the pleasure of spending a few idle gossiping hours at the market while selling them,—such as old ground glass stoppers, broken decanters, cracked teacups, cracked saucers, cracked plates and dishes, rusty keys and bolts, and similar trash and trumpery, where, though certainly an article calculated to repair a loss might possibly be found among the heap, the whole is rather fit to mend the roads or be thrown upon the dunghill.

The Piazza Navona is moreover a considerable place of resort for minor dealers in objects of virtù and antiquities, who are the owners of permanent shops on the eastern side of the piazza, and erect here temporary stalls on market-days for the sale of fragments of ancient marble and mosaic, bronze statuettes, crucifixes, rosaries, beads, prints and pictures of the saints and of the Madonna, &c. These shops and stalls are frequented especially by thrifty amateurs of the fine arts, who are for ever desirous of collecting valuable articles at small cost, and so it happens here accordingly, that among a prodigious superfluity of things worth nothing at all, a wide-a-wake customer picks up now and then a good bargain.

The title "*Navona*" is said to be derived from the Greek, and thence from the Latin term "*Agonalis*," previously applied to the piazza with reference to the games and gymnastic exercises celebrated there, in ancient times, which the name of one of the streets diverging from it, the "*Via di Cuccagna*," would seem to imply were continued by the climbing the *Mât de Cocaigne* during the middle ages. Even at the present day, a custom prevails, on every Saturday and Sunday in the month of August, of laying the whole area under water by the streams of the fountains, from noon to Ave Maria, and converting the entire space to an artificial lake like the ancient Naumachia. There is, however, a term still more simple and not less apposite to a green market, from which the title of Navona may be

derived, though I never heard it suggested, and that is the Italian word *navone*, a turnip.

Of the four fountains, the principal one is situated in the middle of the piazza, opposite the church of S. Agnese. It was constructed by Bernini under the auspices of Innocent X., and consists in the first place of a huge basement 60 palms or 44 feet nearly in height, on which is planted the Egyptian obelisk. The basement is in form conical, and composed of large rough blocks of travertino, perforated in imitation of a natural rock, by irregular excavations resembling grottos, and smaller cavities, from which the water, which is received below in a circular basin of travertino 106 palms or 77¼ feet in diameter, spouts abundantly. At the foot of the basement are planted four colossal statues, emblematical of the principal rivers of the four quarters of the globe, modelled by Bernini, and sculptured—that of the Ganges by Adam, the Nile by Giacomo Antonio Fancelli, the Rio de la Plata by Francesco Baratta, and the Danube by Andrea il Lombardo. There are also upon the eastern and western points of the periphery two statues of a lion and of a sea-horse, sculptured by Lazzaro Morelli, and these as well as the human figures spout smaller jets of water.

The Nile, upon the western point of the periphery, immediately opposite the church of S. Agnese, is represented by a negro, whose hands are raised above the head, and the countenance is directed upwards towards the church with a supplicating expression, a posture invented by Bernini, it is said, in order to throw into ridicule his contemporary and rival, Borromini: as if the figure were cowering in fearful apprehension, with uplifted arms to guard its head from the expected fall of a pair of bell-turrets which, surmounting the flanks of the elevation, are constructed in the capricious style of the latter artist with open lantern work and light flying buttresses.

The Egyptian obelisk was transported from Egypt to Rome by Maxentius, and erected in the circus of his son Romulus on the Appian Way, whence Innocent X. removed it. For a long time, in honour of the family name of the Pope, it was called the "*Pamphilian Obelisk.*" Though the shaft, of red granite, is covered with hieroglyphics, doubts have been raised whether it is a genuine monument of the earlier period or

an obelisk quarried and wrought by the Romans in the reign of Domitian. The height is 72 palms or 52 feet 7 inches, and, surmounted by a sphere and cross, it is elevated on a granite pedestal of 23 palms or 16 feet 9 inches, bearing on its face some modern inscriptions, which, in consequence of the altitude, are not legible from the ground.

The second fountain, next in dimensions to the preceding, situated near the southern extremity of the piazza, was constructed by Gregory XIII. about the year 1580, and embellished subsequently by Bernini. It consists of two large marble basins, one above the other, surrounding a central basement, in the middle of which is the figure of a Triton holding a dolphin by the tail, sculptured by Bernini, and upon the circumference eight other figures, including four Tritons, all discharging jets of water: the latter sculptured by Flaminio Vacca, Leonardo Sarzana, Silla Milanese, and Taddeo Landini.

The third fountain, situated at the northern extremity of the piazza, constructed by Gregory XIII., is a simple structure of marble, furnished with a single copious stream of water.

The fourth fountain, by whom constructed I know not, situated between the first and third, and supplied by a very small jet of water, is so continually resorted to by the country people to wash the vegetables they bring to market, that one may walk many times through the piazza without observing it, notwithstanding that the basin is a large, ancient receptacle in the form of a shell of white marble, discovered within a short distance near the Palazzo della Cancelleria.

Besides a curious inscription on the church of S. Agnese relating to the sanctuary of criminals, which will be referred to in the description of the church, the Palazzo Braschi, bounding the southern extremity of the piazza, which I pass over for the present, and the Via di Cuccagna, diverging southward from the south-eastern angle, which, as to the probable relation of the name to the gymnastic exercises of the middle ages, was just now referred to, there is also to be mentioned the dilapidated church of S. Giacomo, situated on the eastern side, which building, though long since dismantled, and abandoned as a place of worship, was in progress of restoration at the period I refer to, the spring of 1842, under the auspices of Gregory XVI.

The church of S. Giacomo, remarkable for the extraordinary breadth of its gable that faces towards the piazza, and also for an ornament almost unique among the Roman churches, a Gothic rose window, is the property of the Spanish Government; and the restorations above referred to were conducted under their direction by the Cavaliere Sola, a celebrated artist, who, in the course of the operations, caused two valuable fresco paintings by Annibale Carracci to be removed from the walls by the process adopted of late years, of removing the entire upper coating of the plaster and gluing it to canvas. Both pictures, of very large size, were enclosed in wooden frames, and exhibited to persons making application to see them in the studio of Signor Sola in the Via della Frezza, a small street which connects the Via di Ripetta with the Corso.

Of the Baths of Alexander Severus, known to have been in the immediate vicinity of his circus, no recognizable remains are in existence, though there is a small ancient church called *S. Salvatore in Thermis*, that by its name seems to identify the locality. Their history is rendered more apocryphal, as the baths in question were originally constructed by Nero, to whom, conjointly with Alexander Severus, the ruins, such as they are, are attributed. There are, however, some fragments of a dubious character to be seen in the vicinity, consisting of masses of ancient brickwork here and there among the foundations of the houses, and particularly some columns embedded in the wall of the cellar of a house in the Via de Crescenzi, and other columns embedded also in the foundations of an albergo in the Piazza Randanini. The original aqueduct constructed for the supply of water has, however, been accounted for, and was appropriated by Sixtus V. to the Fontana Felice on the Viminale.

In order to go to the church of S. Salvatore in Thermis from the Piazza Navona, it is necessary to take a small, short street which diverges from the eastern side near the middle, opposite the western front of the Palazzo Madama, in the north-east angle of which the church is embedded in such a manner that the northern flank of the church and the northern flank of the palace are identical. Upon the flank of the church, which will be farther noticed in the second section of this chapter, in an obscure street leading into the Via della Scrofa, is the

entrance, and the name of *S. Salvatore in Thermis* is inscribed above the portal.

The Palazzo Madama, situated immediately on the site of the baths of Alexander Severus, was built by the architect Paolo Marucelli at the expense of Catherine de Medicis, whence the title "*Madama.*" Afterwards becoming the property of the Papal Government, Benedict XIV. established there the offices of the governor of Rome and of the police, who occupy it at present. The entrance upon the western and principal façade which is overladen with ornament, leads by a porte cochère, through a double quadrangle one after the other, each of which is surrounded by a portico, into the Via del Governo, a small street parallel with the Piazza Navona, and a continuation southward of the Via di Ripetta and Via della Scrofa. In the eastern of the two quadrangles a large arch and wall of ancient brickwork, supposed to belong to the baths in question, were discovered in the course of the alterations effected by Benedict XIV., as above stated. Nothing, however, is to be seen of these, which were destroyed at that period.

The Palazzo Giustiniani, also supposed to occupy another portion of the site of the baths in question, is situated close to the Palazzo Madama, and divided from it by the Via del Governo in such a manner that the western façade of the former extends close to the north-east angle of the latter. With the exception of the principal western entrance, attributed to Borromini, it was built by the architect Giovanni Fontana, and, until of late years, was celebrated for a collection of pictures, which, however, have been long since removed, and the palace is at present sublet in portions to various under-tenants. There is another entrance on the northern flank of the building, and a quadrangle or cortile between the latter and the western one. And in the cortile, which is surrounded by a portico, are other supposed reliques of the baths of Alexander Severus, consisting of numerous fragments of statues, architectural ornaments, bass-reliefs engrafted on the walls, busts colossal and of the ordinary size in niches, &c. There are also some bass-reliefs on the staircase leading to the first floor apartments in addition to two ancient marble statues placed on the landings. Among the various objects below in the portico is a marble column which, whatever be its history, is precisely similar in appearance to the "*Columna Milliaria*"

of Vespasian and Nerva on the balustrade of the steps leading to the Capitol. Whether original or an imitation, it is, like the other, a circular shaft of white marble, with a double inscription, underneath which is engraved, in Roman capital figures, the number VII, the miles intended to be indicated. In the portico also are no less than seven ancient marble sarcophagi, suffered to remain there in the most neglected state imaginable, and converted in the meantime to receptacles of filth and rubbish.

The Palazzo Braschi, built after the designs of the architect Morelli, at the close of the last century, by a nephew of Pius VI., whose family name it bears, occupies an irregular quadrilateral area; of which, the northern side forms in part the boundary of the Piazza Navona, and the eastern side that of the Via di Cuccagna before referred to. The figure is in fact a triangle, shorn of its southern angle; its north-eastern angle, contained between the Piazza Navona and the Via di Cuccagna, a right angle; and its north-western a very acute angle. From the latter point a thoroughfare leads through the Piazza Pasquino direct along the Via del Governo Vecchio to the bridge of S. Angelo—and precisely upon this acute angle, elevated on its pedestal, is situated the celebrated Pasquino statue, a magnificent torso, supposed to be of Menelaus supporting the dead body of Patroclus, slain by Hector, and to have belonged to a group of which there are other remains existing in the museums of the Vatican and of Florence. It was discovered at the beginning of the seventeenth century, in a street close by the spot where it now stands, and precisely under the foundations of a house which had belonged to a tailor named Pasquino, for which reason, as the tailor was a celebrated character of his day, and none of the antiquaries were then able to identify the statue, it was called by the name of Pasquino, whence "pasquinade," a term since adopted generally all over Europe. For the shop of Pasquino was made the place of common resort for lovers of gossip and scandal in consequence of the peculiar talent possessed by its proprietor of writing lampoons upon his neighbours: and consequently not only has the statue been preserved on the spot, but the practice also, among the modern Romans, who are in the habit even to the present day, in order as it were to

counteract the severe restrictions on their public press, of affixing occasionally on its pedestal squibs in prose, and satirical verses against the Government. Of these effusions all the time I remained in Rome I never happened to see one placarded, though several may be found quoted in various places, of which one that appeared one morning after a severe thunderstorm during the Napoleon dynasty will be sufficient for an example :—

"L' Altissimo in su ci manda la tempesta,
L'Altissimo qua giu ci toglia quel che resta,
E fra le due Altissimi,
Stiamo noi malissimi."

In the present state of the object it is rather the province of the artist and connoisseur than of an unscientific person to judge of its merits, such is the mutilated appearance of the greater portion of the figure, though here and there the muscular development, of the back and limbs, for instance, is certainly magnificent; but the features of the face are crushed and flattened as effectually as if the operation had been performed on purpose with a sledge hammer.

The palace is raised upon a rusticated basement, remarkable for a continuous range of windows extending along all the four sides of the building. The lintels of these windows consist each of separate blocks of travertino bevelled from the extremities towards a central key-stone, on which a lion's head almost the size of nature, from the mouth of which hangs a pine-apple suspended by a plaited cord, is sculptured very beautifully in alto-relievo.

The principal entrance is in the Via di S. Pantaleo, the line of which street is the hypotenuse subtending the north-east angle of the building, and hence an archway flanked by a pair of Doric columns of cipollino, which support a massive entablature surmounted by a balcony, passes completely through into the Via di Cuccagna. The ceiling of the archway is an elliptical vault, and on each side is a portico supported by Doric columns of cipollino, and from the left-hand portico a pair of glass doors communicate immediately with the hall and celebrated staircase. This very magnificent staircase, ascending to the height of two stories, is constructed upon a square area, of which the ceiling is an oval dome of

slight convexity, with a skylight in the centre. The steps, of magnificent breadth, are of pure white Carrara marble, as is also the balustrade, of which the balusters are delicately fluted and covered by a broad and elegant cornice. Moreover, upon the landings, interpolated between the balusters at every angle, is a low pedestal of red Oriental granite, inlaid by a tablet of very rare pavonazzetto, and planted on a base of bigio. The Doric capital is of Carrara, corresponding with the cornice. On each landing the square area is paved with inlaid marble, with an ornamental device in the centre; and the side walls, along the three first flights that lead to the first story, are furnished with niches containing marble statues, each niche flanked by a pair of highly polished pilasters of red Oriental granite. The side walls of the three second flights, that lead from the first to the second story, are sheathed with the same rare pavonazzetto, above referred to, remarkable for the delicate texture of its veins, and very brilliantly polished. According to the statement of the custode, it is the produce of two ancient columns discovered near the temple of Romulus and Remus in the Forum, and is, at any rate, of a description that I have not seen in more than two other instances, namely, in the church of S. Maria degli Angeli, near the south absis; and in S. Peter's, in the vestibule between the transept and the sacristy. The extensive surface of the sheathing is, however, relieved by some bass-reliefs on white marble, and by a range of Roman Ionic columns of red Oriental granite of the finest texture, altogether the most beautiful and most highly polished of any in Rome, which, with the capitals, torus, and plinth of white marble, are planted in front on the ground, and support a cornice. The two galleries, which at the termination of the respective flights of steps belong to the two stories, are paved with inlaid marble, comprising ornamental devices corresponding with those on the landings; and the doors which lead to the chambers are of Brazil wood, or dark-coloured mahogany, very highly polished. The jambs and lintels are of the same fine red granite as the columns, and the architrave of white marble is wrought in bass-relief in foliage, and supported on white marble brackets.

The apartments, which I never entered, are said to contain a small but good collection of pictures, and some works of

ancient sculpture, among which are mentioned a colossal statue 11 feet high, of Greek marble, of Antinous in the character of Osiris, found at Adrian's villa near Palestrina. Also a marble statue of Cincinnatus; one of Julia Augusta, daughter of Drusus; one of Diana; and two, one of which is represented with a beard, of Bacchus. And besides the statues, there are in addition several ornamental articles, including two large tazze of rosso antico, and a white marble sarcophagus, on the side of which a Bacchanal is sculptured in bass-relief, etc. There are also several fragments of marble decorations belonging to ancient buildings.

The college of the *Sapienza* is situated eastward of the Piazza Navona, close in the rear of the church of S. Giacomo, already referred to; and the back of the building falls into the same line with the west front of the Palazzo Madama, a little to the southward. The front and principal entrance, facing eastward, bounds a portion of the western side of the Piazza di S. Eustachio.

The Sapienza, the principal university of the Papal States, was established by Boniface VIII., about the year 1300, though the present building was commenced about the year 1518, by Leo X., after the designs of Michael Angelo, completed by Sixtus V. in 1586, and afterwards enlarged by Urban VIII. in 1628. And finally, in 1660 Alexander VII. added to it a church dedicated to S. Ives, and a library. The institution, however, was entirely remodelled in 1825 by Leo XII., and placed on the footing it is at present, with about one thousand students, under the direction of a cardinal high chancellor, a rector, and forty-eight professors, who deliver lectures on salaries fixed and paid by the Government. It comprises also, in addition to schools for the *belle arti* and engineering, five colleges of theology, law, medicine, philology, and natural philosophy, to which latter branch are annexed, for the benefit of the students of botany, the botanic gardens of the Salviatti Palace in the Trastevere.

Above the principal entrance, which, as before stated, is on the eastern side of the building, is the inscription, "*Initium sapientiæ timor Domini*," whence the barbarous term "*Sapienza*," which, though hard to believe, is universally current, even among educated persons. Immediately within the portal,

in a quadrangle, is the church, built in the most capricious style of the architect Borromini, and remarkable for a turret of open lantern-work, composing an undefinable and extraordinary looking conical structure, that from its singular shape is a landmark easily recognised among the other buildings, when viewed from any of the elevated points in the vicinity.

The library is open daily, with the exception of Thursdays, from eight in the morning till noon, and for two hours in the afternoon, as is also a museum, chiefly provided with the produce of the neighbourhood of Rome, such as geological specimens of the soil, fossil remains, &c. There is also a cabinet of comparative anatomy, and a collection of gems bequeathed by Leo XII. to the institution.

The objects which, on the occasion of a hasty visit I made in the spring of 1842, principally attracted my attention were, first, at the commencement of the suite of rooms after passing through a lecture room, an ample collection of specimens of ancient marble in tablets, six inches square, intended to be classified and arranged in frames, though then contained in an open box and wrapped up in paper—a collection the more desirable, as up to that period no authorized category of the ancient marbles has existed at any of the public museums.

The gems of Leo XII., for the most part sculptured by modern artists, and engraved on stones of different form, are arranged in separate sets, hexagonal, octagonal, circular, and oval, amounting to 480 altogether, each set furnished with a common mounting of a ring to be worn over the finger, and all at once exposed to view, embedded in little cells of chamois leather, within a flat mahogany case 32 inches square or thereabouts. The case is covered by glass, and the glass by a wire lattice; and the sets of gems are removeable, so as to be packed one above another in the smaller travelling box for the sake of portability.

Among the specimens of geology, comprising principally fossils and various mineral and volcanic substances, which compose the soil of Rome, illustrative of the treatise of Brocchi, are fossils from more distant parts of Italy. Of the former class, discovered somewhere near the city, is a fossil elephant's tusk of so large a size that the chord of the arc from one extremity to the other measures 10 feet 6 inches. There is also a fossil skull of an elephant, in which the various phases of

calcareous substance which in the process of petrifaction has usurped the lobes of the brain, and the whole of the membraneous fabric, are exhibited with extraordinary distinctness.

Among the objects of natural history, including two very perfect Egyptian mummies, unwrapped and displayed to the best advantage, a skeleton of an enormous shark, &c., the head and shoulders of an African negro, preserved in a glass case among the rest, occupy a conspicuous place in the collection. I was naturally rather curious, notwithstanding that in Rome the desecration of the tombs of the dead is a common occurrence, to know how it happened that the remains of poor Mungo were thus treated in the Pope's dominions, and found, on putting a few questions to the custode on the subject, that the preparation was made in Philadelphia, where the poor African, a waiter at a boarding-house, was taken ill and died of a fever. But farther I could obtain no satisfactory information on the subject, notwithstanding that nothing is more certain than that in spite of the protective popular institutions of the one free country and the severe restrictions of the other's Dogana, there he was, at any rate, the entire bust, placed upright and fronting the spectator, dressed in holiday garments of scarlet and silver, his woolly hair fresh looking and frizzled, and his broad bulbous lips and white teeth set off to the best advantage by a broad grin that distorted the entire countenance.

In one room, appropriated to the department of medicine exclusively, are various surgical preparations, and a fine collection of coloured anatomical prints of extraordinary size.

Another contains exclusively philosophical instruments, all made in Rome, with the exception of one air-pump manufactured in England. The principal objects of the collection are a very powerful electrical machine, a galvanizing battery, an instrument for ascertaining the dip of the compass, a machine for determining the measure of rain-water falling on a prescribed area, a hydrostatic balance of exceeding nicety, a sundial contrived on the sill of the window in the apartment, and a curious apparatus intended to show the degree of oscillation inflicted on a building by an earthquake. The latter consists of a large slate marked with the points of the compass, and fixed at the bottom of the wall. Above, at the height of six or eight feet, is inserted a brass rod, from which is suspended by a small chain, a plummet, of which the elastic point,

pointing horizontally, is tipped with French chalk, so that, coming perpetually in contact with the slate, in case of any movement of the building, it leaves its mark on the surface accordingly.

The Palazzo Massimi is situated a little to the southward of the Braschi Palace, from whence, departing at the statue of Pasquino, and, skirting the principal façade, the Via di S. Pantaleo then inclines eastward to the open piazza opposite the church of S. Andrea della Valle, where the Braschi Palace, standing on the left-hand or northern side of the Via di S. Pantaleo, at the extremity, is built on the site of a house formerly belonging to an ancestor of the family, Pietro Massimi, in which the first printing press ever worked in Rome was introduced in the year 1467 by two Germans, named Sweynheym and Pannartz. There are in fact two palaces belonging to the Massimi on the same side of the way, adjoining one another, of which the one in question, the easternmost, is inhabited by the family, and remarkable as a successful effort of skill of the architect Baldassare Peruzzi, who, with extraordinary ingenuity, has contrived to crowd the elements of a larger building into the small compass which it would appear was originally allotted to the site of the edifice. In fact it would appear that the site was chosen from family attachment to the locality, for the position and approach are every way objectionable, and it is not only surrounded by narrow and dirty streets on every side, but a public thoroughfare passes completely through the building, from the southern entrance in the Via di S. Pantaleo through an archway, lined on each side by a portico supported by Doric columns, into a small cortile with a fountain in the middle, whence another archway communicates with a second cortile and a third archway with a third cortile, which latter opens on the northern façade. The entire surface of the latter frontage is painted in chiaro oscuro by Daniele da Volterra, though the paintings, in consequence of exposure to the weather in such a squalid neighbourhood, and owing to the want of light and space, appear to much disadvantage.

A small but admired collection of pictures, to which the public are liberally admitted, are contained, together with a few ancient statues and tables of different sorts of fine marble, in a suite of three or four small rooms, terminating with three large apartments. Passing over the former, of which I have preserved

no particulars, and commencing with the first of the latter, the ceiling is flat, with richly gilded coffers, and the pavement composed of square compartments, each containing a separate design executed in inlaid marble. Along the base of the ceiling is a broad frieze painted in fresco by Zucchari, and the walls, on which are suspended several pictures, are hung with crimson damask. The jambs and lintels of the doors are of Sicilian jasper, and besides the pictures on the walls and objects of modern art in the apartment, such as two marble statuettes of winged Cupids placed on highly polished columns of granite for pedestals, and another pair of statuettes, one of bronze and the other of marble, placed each on a granite table, —is one very interesting statue of Greek marble, the Discobolus of Myron.

This statue, supposed to be an ancient copy of the celebrated bronze original, was found on the Esquiline, on the grounds of the Villa Palombara, the supposed site of the ancient *Horti Lamiani*, between the ruin called the Trophies of Marius and the Temple of Minerva Medica. Another ancient marble copy of it, found on the Appian Way, is to be seen in the Sala della Biga in the Vatican. The statue in question is considered one of the most admirable specimens of early sculpture existing, and has been clearly identified to be a copy of that of Myron, not only by the testimony of an antique gem, but from references made to it by the ancient writers. A description and print of the figure, represented in the act of launching the quoit into the air, are given in the Lectures of Flaxman, page 90, a description also by Quintilian, 'de Institutione Oratoricâ,' lib. ii., c. 13, and another description by Lucian, in his Dialogues, φιλοψευδης, 25, c. 30. The attitude is perfectly different from anything that quoit players of the present day can form an idea of, for the weight of the body, the right knee being considerably bent, the left knee more so, and the palm of the left hand resting flat on the outside of the right knee, is thrown principally on the right foot, and partly supported and balanced by the knuckles turned inwards of the toes of the left foot. The body, however, is so twisted that the full face, bosom, and the outside of the right hip and leg, lie precisely in the same plane fronting the spectator, the left shoulder being depressed considerably, and the right arm, as the hand grasps the quoit, extended a trifle above a horizontal line level with the eye of the figure.

The ceiling of the second apartment is flat and coffered similar to the preceding, the walls are hung with yellow damask and furnished with pictures; and among the ornamental objects are a pair of bronze busts placed on a table, inlaid with marble and lapis lazuli.

The third apartment is similar to the second as regards the ceiling and the upper portion of the walls, which below are lined with a dado composed of tablets of alabaster edged with a horizontal border at the top and bottom, consisting of a stripe of black marble between two other stripes, one of verde antico and the other brocatello. On one side of the room a pair of columns of bigio marble are embedded in the wall in such a manner that upwards of half of the shaft is concealed, as if allowed to remain there a relique of the ancient edifice. Among the ornamental objects there are to be observed three bronze statuettes, one, a miniature copy of the Moses of Michael Angelo in the church of S. Pietro in Vincoli, on a small pedestal of breccia corallina. The pedestals of the other two are of lumachella, and all three placed on a table of pavonazzetto, supported on a marble stand of capricious shape in the form of a Corinthian capital bottom upwards.

Upon the staircase, as well as in the principal cortile below, there are also several busts, statues, and bass-reliefs, among the latter of which may be remarked a representation of the consular fasces.

The theatre of Pompey stood formerly on the site of the Palazzo Pio, which is within a short distance, directly southward of the Palazzo Massimi. It extended northward as far as the southern gable or tribune of the church of S. Andrea Valle, close to which latter point, at the entrance of a small street called the "Via del Sudario," diverging eastward, is supposed to have stood the senate-house where Julius Cæsar was assassinated at the foot of Pompey's statue. Close to the western flank of the church is the Palazzo Valle, from which the church and piazza receive their title; and also close to the church, on the opposite side of the street, a convent of Theatine monks, to whom the church belongs. The convent and the palace were both commenced to be built in 1591, by Cardinal Alfeo Gesualdo, after the designs of the architect Pietro Paolo Olivieri, succeeded by Carlo Maderno, under the

auspices of the Cardinal Alessandro Montalto, and were finally completed by Cardinal Francesco Peretti, nephew of the former, with the exception, however, of the very highly ornamented façade, comprising two orders of architecture, Corinthian and Composite, with statues, &c., by Carlo Rainaldi. Close to the present spot also, in the Via della Valle, is the Teatro della Valle, one of the principal modern theatres in Rome for plays and operas; and within a very little distance, removed to the eastward in the Via Argentina, is the modern Teatro Argentina, for operas exclusively, as if the sites of these two modern theatres had been purposely chosen in the vicinity of the ancient theatre of Pompey.

The building in question, the first permanent theatre built of stone in Rome, was constructed at the sole expense of Pompey, 55 years before the Christian era, upon the model of the more ancient theatre of Mitylene, and is said to have been capable of containing 40,000 spectators, for whose convenience in bad weather, it was surrounded by a magnificent portico, supported by 100 columns. In order to conciliate the prejudices of the Romans, whose minds it would appear, as if in consequence of the period impending the advent of our Saviour, were beginning to decline from the worship of the Pagan deities, the steps of a temple annexed to the building, and dedicated to Venus Victrix, were contrived to serve not only as the ascent to the shrine of the goddess, but also as seats for the spectators. Finally,—included within the spacious ground-plan, the munificence of Pompey was completed by the erection of a public basilica, comprising the curia or senate-house above referred to, and annexed, a little to the westward, on the sites of the modern Campo di Fiore, now appropriated as a market for vegetables, were Pompey's gardens.

When the theatre was completed, the ceremony of its dedication was attended with spectacles on a princely style of magnificence, consisting of stage plays and all manner of gymnastic exercises, during which, extended to a period of five successive days, an extraordinary number of lions, elephants, and other wild beasts are said to have been sacrificed.

And it was within its walls, the position being near the Tiber, a little to the northward of the Ponte Sisto, the ancient Pons Janiculus, that the loud plaudits given by the Roman

people to Mæcenas were re-echoed from the Vatican mount above on the same day when Horace stored his Sabine wine, and afterwards commemorated by the poet in the ode where he invites his patron to drink it:—

"Vile potabis modicis Sabinum
Cantharis, Græcâ quod ego ipse testâ
Conditum levi; datus in theatro
Cum tibi plausus,
Care Mæcenas eques; ut paterni
Fluminis ripæ, simul et jocosa
Redderet laudes tibi Vaticani
Montis imago."

A curious plan of the Theatre of Pompey, that forms one of the principal diagrams of the Pianta Capitolina, is in existence at the present day, preserved in the museum on the Capitol; but of all the splendid edifices above referred to, there are now no recognizable remains whatever, and all have vanished from the face of the earth, overwhelmed by the intricate small streets and dense masses of inferior houses which cover the vicinity. The only visible vestiges at all, and these identified merely by their locality, are some ancient brick walls and arches among the foundations of the Palazzo Pio, on the side facing the Via di Giubbonnari, which, as the palace at present is occupied as a public office, are not easily accessible. Such is the apparent hopelessness of success in the undertaking, that for my own part I never ventured to explore beyond the cortile, where there is nothing to be seen but a few ancient deserted sarcophagi.

Close to the Palazzo Pio, the Via di Giubbonnari running from south-east to north-west parallel to the Tiber, bounds, or rather its western side is identical with the western side of the Campo di Fiore above referred to. Hence a short street diverging towards the river leads into the Piazza Farnese.

The Piazza Farnese is an extensive open square that appears to have been constructed for no other purpose than of being subsidiary to the Farnese Palace, which bounds its western side next the river. The approach to the palace accordingly leads by the street above referred to, which is of considerable breadth, directly across the area of the Piazza, between a pair of magnificent fountains, which seem to flank

the entrance. The fountains correspond with each other in form and dimensions, and each discharges a copious jet of water into an oval basin of Egyptian granite, both of which were discovered in the baths of Caracalla, and are ornamented on the sides with rings suspended from lions' mouths. Their dimensions are 25 palms or 18 feet 3 inches the longer diameter, and 6 palms or 4 feet 4½ inches in depth.

The Farnese Palace was commenced to be built under the auspices of Paul III., while Cardinal Farnese, by the architect Antonio da Sangallo, and was afterwards completed by Michael Angelo and his pupil Giacomo della Porta, employed by the Cardinal Alessandro Farnese, Paul III.'s nephew. It is at present the property of the King of Naples, and inhabited by the Neapolitan ambassador, as is the Palazzo Farnesina, immediately opposite on the other side of the Tiber, by the Neapolitan consul; and from a garden on the western front, on the side next the Tiber, which façade is attributed exclusively to Giacomo della Porta, an arch thrown over the Via Giulia communicates with gardens on the other side of the street, which latter extend close to the banks of the river and correspond with the gardens belonging to the Palazzo Farnesina, on the other bank, so as conveniently to connect, as it were, both properties together, though the Tiber flows between them. The entire building, which, with regard to its magnificent lofty elevation, is remarkable for overtopping the other buildings and palaces of modern Rome by its vast dimensions, whether viewed from a distance on the heights of the Janiculum or by a spectator close underneath in the piazza, is composed exclusively of hewn blocks of travertino plundered from the Colosseum, which almost miraculous edifice is yet nevertheless a wonder of the world, on account of its immeasurable bulk, notwithstanding that it has suffered this and several other similar spoliations. The height of the building is generally supposed to be precisely the same as the height of the baldachino in S. Peter's, but, according to Pistolesi, who measured both, is 50 palms higher; that is to say, 180 palms high, or 132 feet 10 inches, and the baldachino not quite 130 palms, or 94 feet 10 inches. The eastern façade, with three rows of windows, fronting the piazza, is simple and massive, principally remarkable for the amply projecting cornice at the summit. Here the entrance is

through a remarkably spacious arched gateway, supported on each side by Doric columns of Egyptian granite, into the principal quadrangle or cortile, of which the area is a perfect square, and surrounded by a triple range of porticos one above another, each supported by Doric, Ionic, and Corinthian columns respectively.

This cortile, in the days of Pope Farnese, was made the receptacle of a splendid collection of objects of ancient art, comprising the celebrated statue of Glycon, found in the baths of Caracalla, of which the sculptor's name has since merged in the name of the Farnese Hercules; and it may be readily imagined that the figure of Hercules, first placed at the entrance of the newly built palace, leaning in repose on his club, as it were after his labours, might then have been considered no unappropriate emblem of the conclusion of Farnese's toil at the completion of his princely habitation. In this quadrangle also stood the colossal group of Dirce, found in the baths of Caracalla, and also a celebrated statue of Flora, both which objects are now in the Royal Museum at Naples, the former on account of the wild bull, the principal figure in the group, commonly known by the title of the "*Toro Farnese.*"

It is not, at all events, to be wondered at that Paul III., with subterraneous treasures of ancient art at his disposal—the Colosseum, an inexhaustible quarry of building-stone ready hewn to hand, and aided by the services of Michael Angelo and all the eminent artists of a period the most celebrated in history—constructed his family mansion on a scale of magnificence exceeding, perhaps, any other of the Roman palaces. But all the above-mentioned fine pieces of sculpture have long since been removed, and the cortile is now a spacious, open enclosure,—empty, with the exception of one valuable object alone, the sarcophagus of Cecilia Metella, which, having been removed by Pope Farnese, or his nephew, from the Appian Way, has been suffered, by a degree of apathy and neglect which seems unaccountable, to remain here no less a period than 300 years in a state of utter abandonment. Notwithstanding that her mausoleum is one of the most magnificent monuments of the Republic in existence, the receptacle that actually contained the remains of this noble Roman lady, placed on the western side of the cortile, close to the north-west angle, in a position with one

end protruding from under the portico entirely exposed to the weather, is subjected to all manner of unseemly desecration from dogs and the Italian rabble. So that one is compelled to view with averted eyes an object whose beauty alone, to say nothing of the classical reminiscences attached to the relique, and the desecration of the rites of sepulture, might, if not entitle it to a place in a museum, render it at all events worthy of close examination.

The sarcophagus is of Parian marble, in three separate pieces, a base, a body, and a lid, of which the heights respectively are 1 foot 2 inches, 2 feet 11 inches, and 1 foot 7 inches, making altogether 5 feet 8 inches. The shape of the body is oblong, rounded and perpendicular at the extremities, but slanting inwards at the sides from the top to the bottom, and measuring over the large periphery at the top 24 feet 7 inches. Both sides are ornamented above with a moulding consisting of a series of waved lines, equi-distant, perpendicular, and parallel, and one side with a pair of deer's heads very exquisitely sculptured in alto-relievo. Below, an aperture big enough for a large dog to creep into, broken by some act of violence, is closed with brick and mortar in the roughest manner possible. The lid is ornamented by a moulding called in modern terms Grecian, consisting of lines that form a labyrinth by a multitude of right angles, and upon the base is a frieze of vine-leaves in low bass-relief, with a border of delicate mouldings.

On ascending the spacious staircase leading to the apartments on the first floor to which the public are admitted, there is a portal on the first landing, that communicates with a small quadrangle in the open air, where may be observed, lying on the pavement, two urns of white marble, the entire capital of a Corinthian column said to have belonged to the palace of the Cæsars on the Palatine, and other fragments of ancient buildings, which remain exposed to the weather. And upon the first floor the apartments exhibited under ordinary circumstances by the custode are three in number.

The FIRST, which bounds the western side of the cortile, called the gallery, is oblong in area, and exceedingly lofty. The ceiling is painted in fresco by Annibale and Agostino Carracci, with a central picture representing Bacchus and Ariadne, each in a separate car, the one drawn by tigers and

the other by goats, and surrounded by fauns, satyrs, and Bacchantes; and upon the whole remainder of the surface as well as upon the walls of the apartment are groups on mythological subjects, all by the same artists, with the exception of one above the door opposite the middle window, of a nymph caressing a unicorn. The latter, an heraldic device of the House of Farnese, was painted by Domenichino. The walls, with the exception of a few statues of white stucco contained in niches edged with white and gilded mouldings, are covered with fresco painting, and the jambs and lintels of the doors are of Africano marble. The SECOND apartment, which bounds the eastern side of the cortile, with windows on the eastern side towards the piazza, is oblong and exceedingly lofty; the ceiling flat and coffered, with coffers of unpainted wood, a beautiful specimen of carved work designed by Michael Angelo, which has recently been made the model for the ceiling of the transept of the new basilica of S. Paolo fuori le Mura. A principal feature of this apartment is its mantel-piece of extraordinary dimensions, composed of various descriptions of marble, principally Porta Santa. It consists of a broad entablature surmounted by a curved pediment, and supported by a pair of Atlantides whose lower body terminates in a square pedestal. At the sides are a pair of colossal marble statues of Abundance and Charity, represented by female figures, which, sculptured by Della Porta for the tomb of Paul III. in S. Peter's, not being approved of by the superintending genius Michael Angelo, were consigned to their present position, where they have remained ever since. In this apartment is an equestrian marble statue, found in the baths of Caracalla,—a perfectly nude figure of the emperor Caligula. Also a plaster cast of the Farnese Hercules, taken from the original by Della Porta, and in addition two marble legs sculptured by the same artist, which supplied the deficiency at the time of the discovery, until the real legs were found in a subsequent excavation. Here also is a fine white marble sarcophagus, found in the baths of Caracalla, the capital of a Corinthian column, several pieces of an entablature, and other fragments belonging to the palace of the Cæsars, found on the Palatine. The THIRD APARTMENT, of which also the windows face eastward towards the Piazza, communicates with the last at its

northern extremity. Though not so lofty as the preceding, the ceiling is flat and ornamented with similar coffers designed by Michael Angelo. The walls are painted in fresco by Salviati, Zucchari, and Vasari, in three general subjects, representing the treaty of peace between Charles V. and Francis I. king of France; the dispute between the Monsignor Caetani and Martin Luther; and the expedition of Paul III. against the Lutherans. In this apartment also are preserved a considerable collection of fragments of an entablature belonging to the palace of the Cæsars.

The Spada Palace is situated within a very short distance of the Piazza Farnese, in a street which diverges from the south-west angle in a direction parallel to the course of the Tiber. It was built in the year 1564, by the Cardinal Capo di Ferro, after the designs of the architect Giulio Mazzani, a scholar of Volterra. The façade, however, of which the ornamental part is exceedingly over-wrought and complicated, including several stucco bass-reliefs, &c., is of a subsequent date, and attributed to Borromini. The entrance leads through an arched gateway into a quadrangle, from the southern side of which is a communication with another open quadrangle, by a covered portico, constructed by Borromini with the object of creating an illusive effect of distance by the gradual diminution in size of the line of columns—thus applying the principles of perspective, as is done in a picture, to real objects. The experiment is perfectly successful, insomuch that the portico in question, which is really only 27 feet in length, appears at least triple, as may be readily imagined when it is considered that the effect produced upon the senses by the lines converging towards a point in the distance is precisely the same as on looking through the inverted end of a telescope. The idea, of which the present portico is the original exhibition, as frequently happens in the course of human endeavours, has fallen short only by a very small degree of the point where it might be applied to a useful purpose; and accordingly, adapted and improved by Bernini, it was afterwards carried into practice on a less exaggerated scale, with admirable effect, in the Scala Regia in the Vatican. With regard, however, to the construction of the portico in question, it is 27 feet in length as above stated, covered with a vaulted ceiling lined with coffers of stucco, and the

pavement composed of very rough mosaic. The cornice is supported by Doric columns decreasing in size from 3 feet 10 inches to 1 foot 9 inches, from the first to the last column, and in a like proportion the lines of their bases and the planes of the pavement and of the ceiling converge towards the extremity; so that, especially as regards the pavement, the sensation produced by the inclination imperceptible to the eye is very extraordinary, and the effort thrown unconsciously on the limbs on walking through, feels like the unaccountable failure of strength that accompanies a disturbed dream or nightmare.

At the south-eastern angle of the cortile is the entrance to two small detached chambers, in which are preserved a copious collection of fragments of ancient columns and entablatures, and also, engrafted on the walls, are eight ancient bass-reliefs, discovered in the sixteenth century, near the church of S. Agnese fuori le Mura. The principal object, however, is a marble statue of a Grecian philosopher, represented sitting in a chair, and supporting the head with the hand as if musing. As the first letter only of the Greek name, the Alpha, remains on the pedestal, a question accordingly has arisen with regard to its identity. By some it is supposed to be the statue of Aristides, by others of Aristotle, and by others again of Antisthenes.

A spacious staircase leads from the north-eastern angle of the cortile to the apartments on the first floor, where the celebrated statue of Pompey, and a collection of pictures, are open to the inspection of the public on application to the custode.

The FIRST ROOM of the suite serves as an ante-room to the remainder, and its decorations, including a ceiling painted in imitation of coffers, are very plain altogether, notwithstanding that it contains the statue in question. This statue, commonly known by the title of the "*Spada Pompey*," was discovered in the Vicolo de' Lentari, a little distance from the present spot, near the Palazzo della Cancelleria; and having been purchased by the Cardinal Capo di Ferro, was inherited by the Spada family with the cardinal's other property. Some say it was originally purchased by Julius III. for 500 crowns, and presented to the cardinal. Various other titles were at first

assigned to it, that of Augustus, and of Alexander the Great, especially; though all disputes have long since subsided, and it is now universally allowed to be the same statue of Pompey that stood in the curia or senate-house attached to his theatre, and was afterwards removed by Augustus and placed on a marble Janus in front of the Basilica. While it stood in the senate-house, Julius Cæsar was assassinated at the base of this identical statue. It is a beautiful and noble-looking colossal figure, remarkable for the serene expression of the countenance, and majestic attitude, standing upright and holding in the right hand a globe. Though the Parian marble has become yellow with age, the colour upon the polished surface improves rather than deteriorates the appearance, and it is at this moment in as perfect preservation as when it came from the hand of the sculptor. In the SECOND ROOM the ceiling is flat, with gilded coffers, and the jambs and lintels of the doors are of Africano and Porta Santa. Upon the upper part of the walls are pictures in fixture frames of white stucco, each consisting of an entablature supported by Atlantides. The lower portion is painted in fresco, by the scholars of Giulio Romano, on subjects selected from Ovid's Metamorphoses. In the THIRD ROOM the ceiling is flat, and the jambs and lintels of the doors are of Sicilian jasper; the pictures are attributed to the following painters:—Cerquozzi, Guercino, Michelangelo da Caravaggio, Titian, Bassano, Pietro Testa, and Annibale Carracci. In the FOURTH ROOM the ceiling is flat, supported on large protruding beams, the whole painted, the space between the beams especially, in imitation of coffers. The frieze that surrounds the whole room is very broad, and painted by Zucchari, and the walls are furnished with pictures attributed to the following artists:—Polidoro Caravaggio, Guido, Leonardo da Vinci, Albano, Michelangelo da Caravaggio, and Andrea del Sarto. The jambs and lintels of the doors are of Sicilian jasper. The FIFTH ROOM, of very considerable length, is called the *gallery*. The ceiling is flat, and supported by cross beams as in the last apartment, the beams painted, and the space between with designs in fresco. There is here also a broad frieze painted by Zucchari. The jambs and lintels of the doors are of Sicilian jasper, lined with giallo da Sienna, and four handsome tables of verde antico are contained in the

apartment. The pictures are attributed to Polidoro Caravaggio, Gherardo delle Notti, Guido, Cagnacci, Trevisani, Guercino, Cambiasi, Salvator Rosa, Titian, Vandyke, Tintoretto, Mantegna, Spagnoletto, and Albert Dürer. In the SIXTH ROOM the ceiling is vaulted and painted in chiaro oscuro, the jambs and lintels of the doors are of Sicilian jasper, and there are contained in the room two tables of reddish lumachella marble. The pictures are attributed to Pannini, Pietro Testa, Correggio, Cerquozzi, Annibale Carracci, Titian, Guido, Pietro Perugino, Guercino, and Michelangelo da Caravaggio. One picture by Titian is a striking half-length portrait of Farnese, dressed in a close-buttoned black monastic garment, the head and countenance ensconced by a lofty Elizabethan ruff, and bearing altogether the appearance of a faithful resemblance. The figure is straight and lean, the complexion florid, the face sinewy, with high cheek-bones, marked with a feverish glow of excitement, and the whole skin withered and full of small wrinkles indicative of robust old age. The black hair is cropped quite short, and grizzly, and the grey beard, worn long upon the chest, turned yellow at the edges, as if from exposure to the weather.

The Piazza Pelegrini is a few paces distant, beyond the Spada palace, at the extremity of the street by which we arrived thither. From the Piazza Pelegrini a short straight street, the Via de' Pettinari, leads directly to the Ponte Sisto. The title is derived from the church, called S. Trinità de' Pelegrini, which, with a convent attached to it, bounds one side of the piazza. The church and convent are appropriated to the service of the numerous pilgrims who arrive continually in Rome from various countries, and the reception of convalescents from other charitable establishments. Another side of the piazza is bounded by an extensive building, the Monte di Pietà, a charitable institution founded in 1539, for the purpose of supplying small loans of money to poor people on the security of pledges. It comprises also a public bank of deposits. Upon the eastern side of the piazza, near the north-eastern angle, there may be observed engrafted on the wall a marble tablet bearing a curious inscription which, forbidding in the most arbitrary terms possible ("che non ardisca e presuma" is the precise expression) the deposition of rubbish on the pave-

ment, goes on to pronounce the penalty of 25 scudi against any person convicted of infringing the regulation, and proclaims the liability of every master of a family for the acts of his servants and children; and finally promises a reward of one-fourth of the penalty to the informer, and to keep his name secret. The document, of which the substance is precisely as above stated, is altogether an interesting specimen of the manner of administering the criminal law in Rome by secret tribunals. Apropos to which subject there is another object close to the present spot not unworthy of observation,—a small shrine of the Madonna, situated a few paces from the piazza in the street which diverges eastward from the north-eastern angle. This shrine or altar is remarkable for the display of several assassins' daggers suspended there as votive offerings against the wall. But a far more numerous collection of such daggers which are to be seen in the church of S. Agostino will be referred to in the second section of this chapter.

The Palazzo Mattei is situated east of the Piazza Pelegrini, from whence proceeding the distance only of a few paces, to the Via di Giubbonnari, and turning towards the Capitoline hill, as far as the Piazza di S. Carlo, two streets, the Via de' Falegnami and the Via del Pianto, diverge from each other at a small angle; and on the northern side of the northern street, the Via de' Falegnami, the Palazzo Mattei is situated. The southern front faces the Via de' Falegnami, with the church of S. Caterina ai Funari close on its eastern flank, and the northern front is bounded by the Via delle Botteghe Oscure, the street I have assumed as a boundary line between the eastern and western divisions of the Campus Martius. Its site therefore is about the middle of the ancient Circus Flaminius, of which the position with reference to the church above mentioned was stated in the last chapter.

The palace was erected in the year 1615, by the Duke Asdrubale Mattei after the designs of the architect Carlo Maderno, and though somewhat overladen with ornament, is a handsome building. The southern entrance is through a quadrangle, surrounded by a portico containing a numerous collection of ancient busts and statues, as well as bass-reliefs engrafted on the walls, such as are profusely scattered throughout the whole locality, and are to be seen hereabouts in every cortile.

The objects in question are, principally five bass-reliefs representing the hunting-party of Meleager, the Rape of Proserpine, the three Graces, Peleus and Thetis, and a Sacrifice to Esculapius. Also busts of Antoninus Pius, Adrian, Marcus Aurelius, Alexander Severus, Lucius Verus, and Commodus. A collection of pictures, open to the inspection of the public on application to the custode, is on the first floor of the building, and on the staircase leading thither is an ancient bass-relief representing a hunting-party of the Emperor Commodus. Also some busts, and three statues, one of Minerva, another of Jupiter, and a third a female figure representing Abundance. On the first landing-place are two curious ancient seats of white marble, discovered near the church of S. Giovanni e Paolo on the Cœlian. In form and fashion they resemble nothing of the sort to be seen in Rome, and are in fact stools, and solid, almost cubical, each cut out of a single block of marble, and ornamented upon the edges with bass-relief sculpture.

At the top of the staircase is a broad landing, which communicates with the rooms of the palace on one side, and is protected on the other side towards the quadrangle by a low balcony, whence the busts, statues, and bass-reliefs below are seen to advantage. Here also are several ancient busts, statues, and bass-reliefs, of which latter one represents a Roman consul about to inflict punishment on a criminal, and another the sacrifice of a goat to the rural deity. Among the statues is one of Apollo and another of a Muse, and among the busts one of Alexander the Great of colossal size surmounts the entrance to the apartments.

Hence a lofty ante-room communicates on the left hand with a suite of six rooms, and on the right hand with another suite of three rooms. The ceiling of the ante-room is vaulted, with a flat space in the middle painted in fresco by Albano. The subject is the passage of the Red Sea. The cornice is extremely broad with delicately wrought mouldings of stucco, and the walls are painted by Paul Brill in fresco. The mantelpiece of this room is massive and lofty, composed of pavonazzetto and other sorts of fine marble, with a frieze of verde antico. The FIRST ROOM of the suite on the left-hand side is oblong in area, and the ceiling and a broad frieze painted in fresco by Pomarancio. The pictures on the walls are attributed

to Paul Brill, David, Vandyke, and Tintoretto. Two tables of Sicilian jasper are contained in the apartment. The SECOND, THIRD, FOURTH, and FIFTH ROOMS are smaller but similar in form to the preceding, the ceilings vaulted, with a flat space in the middle painted in fresco, and all furnished with pictures. The artists to whom the pictures are attributed are Paul Brill, Scipione Gaetano, Annibale Carracci, Albano, Passeroti, David, Guido, Giovanni Battista Brengel, and Lanfranco. There are here several tables of verde antico and giallo antico. The SIXTH ROOM or gallery corresponds in form to its title; the ceiling is vaulted, with arched spaces along the base, and painted over the whole surface by Pietro da Cortona, the vault in chiaro oscuro, representing coffers or panels containing figures, and the arched spaces in chiaro oscuro figures also, surrounded with a broad coloured border of flowers in fresco. The lunettes formed at each extremity of the room by the vault upon the cornice are also painted in fresco; the cornice is of gilded stucco, and its frieze, exceedingly broad, is ornamented with figures in bass-relief: the walls, as regards the upper portion, are furnished with pictures by Lanfranco and Pietro da Cortona, suspended at considerable intervals, and the intermediate space between the frames painted in chiaro oscuro. The lower portion is surrounded on three sides by a broad band or frieze of panoramic fresco painting, resting on the dado, and comprising in two separate designs, the one by Tempesta and the other by Senese, an infinite number of small figures of an extraordinarily illustrative and graphic character.

Of these, the first, by Tempesta, which in length occupies one entire long side and about two-thirds of one short side of the gallery, represents the triumphal entry of Charles V., on being crowned by Clement VII., into the city of Bologna, and exhibits the costume of all the different personages composing the grand pageant with extraordinary accuracy. The Emperor and the Pope are side by side, the former on horseback, and the latter borne on men's shoulders in the *sedia gestatoria*, accompanied on each side by the bearers of the *flabelli*, large fans or screens of white peacock's feathers, as at the present day. After the Pope and the Emperor follow the cardinals on horseback, each cardinal bareheaded and bearing his scarlet hat elevated on a pole resting on the pommel of the saddle. After the cardinals

follow the principal ecclesiastical and military authorities, and then the nobility and notables, comprising altogether some hundred figures from end to end, each finished so carefully that not only may persons so inclined investigate the minutest points of dress and costume most satisfactorily, but one may readily fancy every individual face a likeness of the original. Of the higher personages, some are in litters attended by sumpter mules; but every one of higher and of lower grade, whether on foot or on horseback, inasmuch as all are represented upon a long line of foreground at equal distance, are delineated with the same exactness. So that if it were required to make a perfect examination of the whole series, hardly less time than a whole morning would suffice for the purpose.

The second design, by Senese, occupying the remainder of the band or scroll extending over one long side and a third of one short side of the gallery, exhibits the deathbed and funeral ceremonies of the Grand Sultan at Constantinople; all which subject is represented in the beginning by various groups divided into different compartments, and afterwards by the grand procession. In the first compartment is the dead body of the Sultan surrounded by the women of the harem, beating their bosoms, tearing their hair, and making the most extravagant gestures; the next compartment shows the ceremony of washing the corpse; and the third the embalming the body and enrolling it in its cerements, and thence the remaining space is occupied by the procession to the sepulchre.

There are also to be observed in this gallery, in addition to a fine table of giallo antico, two tables of a description of marble called "verde di Corsica," before alluded to in the palace of the Quirinale, and in the church of S. Maria sopra Minerva, of which the blotches are very light pea-green with other minute ones of grey, and small streaks of black.

Proceeding now to the other suite of three rooms on the right-hand side of the antechamber, the ceiling of the FIRST ROOM is vaulted, with a space in the middle painted in fresco by Domenichino, and surrounded by an arabesque design on a golden ground. In the SECOND ROOM the ceiling is vaulted and painted in fresco by Albano. Here Rachael tending her flock is represented; and, in the THIRD ROOM, Isaac blessing

his son Jacob is painted in fresco on the vaulted ceiling by Domenichino.

The Palazzo Costaguti is situated in the Piazza delle Tarterugghe, at the southern extremity of the Via del Pianto, the southern of the two streets just now referred to, diverging from the Piazza di S. Carlo. In the middle of the Piazza delle Tarterugghe is a fountain constructed by Giacomo della Porta, of which the principal objects, from which the title is given to the piazza, are four tortoises. The basin is also surrounded by four bronze statues of youths sculptured by a Florentine artist, Taddeo Landini. On one side of the piazza is one of the gates of the Jews' Ghetto, and on the other side opposite is the Palazzo Costaguti, of which the principal attraction is a series of splendid fresco paintings on the ceilings.

The apartments, to which admittance is always to be obtained on application to the custode, are six in number, in addition to an antechamber, from whence by doors at each extremity of one of its sides a circuit is made completely round the suite. The area of the antechamber is square or nearly so; the ceiling vaulted, with a flat space in the middle painted in fresco by Albano; the subject is Hercules, whose extended left arm holds a bow,—in the act of discharging an arrow at the centaur Nessus, as the centaur, with Dejanira in his arms, is bearing off his prize. The FIRST ROOM is square in area, and the ceiling vaulted, with a circular flat space in the middle, upon which was formerly a fresco painting by Domenichino that was detached in 1809 by the shock of an earthquake. Not the slightest vestige of the coloured surface is now visible, but the stucco coating, which it seems no pains were ever taken to replace, has disappeared entirely, and the rough edges still remain untouched as on the morning after the disaster. The jambs and lintels of the doors are of Africano, and a table of Sicilian jasper is contained in the apartment. The SECOND ROOM is square in area, as are all the remainder of the suite, with the exception of the fourth room: the ceiling is vaulted, as are also all the rest, with a flat space in the middle painted in fresco. The painting here is by Domenichino, representing Apollo in his chariot, drawn through the paths of the zodiac by four ethereal steeds abreast, which, on a ground of deep blue sky, remarkable for their smoking nostrils and free-

dom of action, are thrown into extraordinarily strong relief. Following the chariot are a pair of allegorical figures—Time discovering Truth; or, as some suppose, Beauty struggling in vain against Time: the figure of Time is at any rate expressed by a vigorous-looking, nude old personage, with a single lock of hair on the forehead and a scythe in the hand, pursuing a fair young female form floating in the air before him, with no other covering than a light scarf, of which he is endeavouring to deprive her. The present and the other rooms, in addition to the painted ceilings, are furnished with pictures, of which a list in French and Italian is furnished to the visitors by the custode. Here the pictures are principally landscapes by one of the Poussins. The jambs and lintels of the doors are of Africano, and four tables of lumachella, somewhat resembling fior di Persico, are contained in the apartment. In the THIRD ROOM, the fresco painting on the ceiling is by Guercino, on a subject taken from Tasso—Armida bearing away her lover Rinaldo in a chariot drawn by a pair of flaming dragons to her castle. One side of the room also is painted in such a manner that the design is subsidiary to the painting on the ceiling; and as in the latter Rinaldo appears in the chariot spell-bound and asleep, while the enamoured enchantress leans over him, the painting on the wall represents the castle of Armida, whither they are about to arrive. A balustrade surrounded by other architectural objects is here represented in exquisite perspective, with a collection of birds and animals seated on the double cornice, one the coping of the balustrade, and the other projecting in front of the wall below—both thrown into wonderfully strong relief by the effect of chiaro oscuro. Upon the lower cornice sits a monkey, from whose waist hangs a bright glittering chain that reflects its shadow in the sunshine against the wall, as the creature, supported by half only of its person, after the fashion of the monkey race, is projected in front. The chain is the common jack-chain, and the light reflected from the links, and shining through the links, together with its shadow on the wall, are points from which altogether the artist has succeeded in producing an effect so truly wonderful, that I actually felt inclined to touch the chain with the point of my stick to ascertain whether it were not indeed a real one. The jambs and lintels of the doors are of bianco e nero,

and a fine table of fior di Persico is contained in this apartment. The FOURTH ROOM, which is at the extremity of the building, is oblong, lying with regard to the three first in a transverse direction. Here the fresco painting on the ceiling is by the Cavalier d'Arpino. The subject is Juno surrounded by other gods and goddesses, and nursing the infant Hercules; on one side of the room in the middle is a fine bronze bust of Urban VIII., and at one extremity is a marble bust of Cleopatra, represented in the act of holding the pearl daintily in her fingers, about to drop it into the vessel of vinegar: at the other extremity of the room is another marble bust, of which the contrast with the other is very striking—Lucretia in the agony of death with the dagger in her bosom. In the FIFTH ROOM is a fresco painting on the ceiling by Lanfranco, of which the subject is Justice and Peace embracing each other. In the SIXTH ROOM the fresco painting on the ceiling is by Romanelli, and the subject —Arion rescued by the dolphin. All these fresco paintings are in a state of preservation so perfect that it is impossible to imagine a degree of colouring more clear and brilliant than appears at present.

Close to the Piazza delle Tarterugghe, on the side towards the Tiber, after passing the little church of S. Maria del Pianto on the right hand, is another irregular open space, the Piazza de' Cenci, bounded on one side by the Jews' Ghetto, and on the other by the celebrated Palazzo Cenci, supposed to be built on the site of the ancient theatre of Balbus. Of the theatre of Balbus, however, erected by Cornelius Balbus in compliment to Augustus, twelve years before the Christian era, and said to be capable of holding 30,000 spectators, there are now no recognizable remains existing. But as regards the Palazzo Cenci, it is now a deserted and dilapidated building, standing in an obscure spot and surrounded, not only by houses of the lowest description, but by appearances of all sorts the most unseemly. Hither the unfortunate members of the Cenci family, Giacomo and Bernardino, were conducted from the Tordinona prisons, on the banks of the Tiber, on the 11th of September, 1599, the day appointed for their execution. Thence the funeral procession proceeded by the Via del Orso to the church of S. Apollinare, through the Piazza Navona, the Via de S. Pantaleo, the Via de

Baullari, the Campo de Fiore, the Via di Giubbonnari, and the Piazza di S. Carlo. Arrived at the Palazzo Cenci, where the ladies Lucrecia and Beatrice were imprisoned by themselves, they continued their route between the Capitoline and the Tiber to the open space at the extremity of the Via de S. Giovanni decollato, which spot is applied to the same purpose of criminal execution at the present day; and there Beatrice, Lucretia, and Giacomo were beheaded accordingly, the younger, Bernardino, being acquitted. Beatrice and Lucretia were afterwards buried respectively in the churches of S. Pietro in Montorio, and S. Gregorio on the Cœlian.

The Ghetto, or the enclosure where the Roman Jews, until the period of their emancipation by the reigning Pope, were confined every night, from Ave Maria to sunrise, is situated opposite the northern extremity of the island on the Tiber, so close to the river, which here takes a sudden bend towards the spot, that the houses actually touch upon the water's edge, and the banks, scarped and lined by walls, are inaccessible; nor is the remaining portion of the periphery, in consequence of the dense masses of small dirty houses and irregular byways that compose the locality, much less so. The walls comprise eight gates, and contain about 4000 inhabitants within a small area, the most densely populated of any in the city of Rome, which nevertheless is of all other parts, as I have had occasion to remark in another place, the most free from malaria. The principal entrance, however, is situated directly opposite to the spot where we are at present, in the Piazza di Pescheria, on the other side of the enclosure. The Piazza di Pescheria is the Roman fish-market, an open space immediately in front of the Ponte di Quatro Capi, the ancient Pons Fabricius. Here, immediately opposite the gate of the Ghetto, upon the gable of a small church called the Chiesa della Divina Pietà, may be observed a fresco painting of our Saviour on the cross, placed purposely in such a position that no Jew can possibly depart from or return to his home without observing it; and underneath is the following inscription, extracted from the 65th chapter of Isaiah, the 2nd and part of the 3rd verse, written in Latin and in Hebrew, and intended no doubt by the ecclesiastical authorities to be admonitory:—"I have spread out my hands all the day unto a rebellious people, which walketh

in a way that was not good, after their own thoughts; a people that provoketh me to anger continually to my face."

On entering the gate the appearance of the people within seems to correspond with the miserable lazzaretto, where, in the capital of Christendom, they live in a painful state of toleration, such as one might well imagine nothing short of the insuperable attachment common among mankind to the spot of their nativity, could prevail upon them to endure; and they are in fact a squalid, abject-looking race compared with the Hebrew people of other nations. Their principal street passes from the Piazza di Pescheria to the Piazza de Cenci, directly through the enclosure in a direction parallel to the Tiber, a narrow thoroughfare, bounded on both sides by dirty houses crowded with women and children, seated on the ground before every door sorting rags, mending old garments, and such like occupation. Anxious invariably to attract the attention of a stranger they invite him to enter their dwellings, where, notwithstanding that the appearance of things without is sufficient to appal the uninitiated, I have been assured, by persons better acquainted with the neighbourhood, that brocades, fine lace, and other valuable articles of female dress are at all times to be procured. Small as is the space within the walls, and though the streets and houses are eminently characteristic of poverty everywhere, they have several parochial divisions, and a synagogue; of which the door being open on the day I visited the Ghetto, I entered and found myself in the most miserable-looking chamber imaginable, where half a dozen or more infirm old Hebrews sat shivering in tattered cloaks on a winter's day round a pan of charcoal, chanting the music of their service. The contrast between the cracked voices of these poor old men, the chilly air of their synagogue, and their dismal melody, with the full sonorous tones of the priests and friars, and the genial warmth of the Roman Catholic churches, was particularly striking. The synagogue is in fact literally nothing more than a common room, of rather large size, which, with the exception of cases or cupboards for the books and implements of their worship with doors ornamented with carving, is totally void of decoration. Here, instead of the brilliant wax lights of the churches, they have the most homely description of lamps conceivable, suspended

from the ceiling by a miserable substitute for a lustre; a large plain wooden hoop, with iron rings on the circumference, and in each of the iron rings a coarse glass vessel containing oil, and a small floating wick.

The Piazza di Pescheria, situated close to the Pons Fabricius or Ponte di Quatro Capi, as above stated, a small open space of irregular form, caused principally by the divergence of the thoroughfare to the north in consequence of the position of the Theatre of Marcellus, standing directly opposite the bridge, is bounded on one side by the Ghetto, on the other side by the clusters of small houses that surround the theatre of Marcellus, and at the extremity by the ruin of the portico formerly belonging to the theatre, called the Portico of Octavia.

The fish-market in this piazza, notwithstanding that it is the principal one, and has been established in Rome for a long period—that fish, among the Romans, is a main article of food on fast-days—that Rome is better supplied with water than any city in Europe—and that, in addition to a copious supply from the fountains in the neighbourhood, the Tiber rolls along immediately close to the spot in question—is, of all the neglected places in this densely-populated quarter, the most neglected and dirty. No matter what the season of the year, the ground, whether the weather be wet or dry, is covered almost continually, owing to the traffic with the river, with an uniform layer, ankle-deep, of black mud, and the fish are exposed for sale under disadvantages not to be equalled in any other civilized country. Upon temporary stalls, or rather upon a temporary substitute for stalls, of slabs to lay the fish upon, such as the lid of an ancient sarcophagus, or a monumental tablet of a later period, propped up by a capital of an ancient column, or a hewn block of travertino belonging to some ancient building, the fish, even of the best quality brought to market, are exposed unwashed, in the most revolting condition; and there is frequently a public sale in the middle of the piazza, where dog-fish, cat-fish, &c. sold to the lower classes, first being shot on the ground from the boats on the banks of the river, assorted in lots, in scores or more, fastened, by twigs passed through the gills, together, and dragged to the place of auction,—arrive there in precisely the same filthy state as if they had passed through the kennel.

The Portico of Octavia, of which a diagram is to be seen

among the fragments of the Pianta Capitolina, was dedicated by Augustus to his sister Octavia, and built as an appendage to the theatre he had previously erected in honour of his nephew Marcellus. The portico, intended for the purpose of protecting the spectators from the weather, was surrounded with a double row of columns, two hundred and seventy in number, and enclosed a spacious parallelogram, ornamented with celebrated pictures and statues. Within the area there was a Temple of Jupiter, and another Temple of Juno, both which buildings occupied the site previously; and also several statues, among which, as it is said, were the Venus of Medicis, also a Venus of Phidias, a Cupid of Praxiteles, a Diana by Cephisiodorus, a group of Mars and Cupid, now in the Villa Ludovisi, &c. With regard to the Temples of Jupiter and Juno, above referred to, a curious history is related of one of the columns yet in existence, and to be seen in the basilica of S. Lorenzo, which has been identified, by a passage in Pliny, in consequence of the figure of a frog interpolated in the Ionic volutes to have been contributed by two wealthy Lacedæmonian artists, by name Sauros and Batrakos, who, having been refused the only recompense they required, that of an inscription, for building both temples at their own private expense, introduced instead, by way of a memorial of their own liberality, the symbols of their respective names—a lizard and a frog, in the capitals of the columns. The following is a literal copy of the passage in question:—"Nec Saurum atque Batrachum obliterari convenit, qui fecere templa, Octaviæ porticibus inclusa, natione ipsi Lacones. Quidam et opibus præpotentes fuisse eos putant, ac suâ impensâ construxisse, inscriptionem sperantes. Quâ negatâ, hoc tamen alio modo usurpasse. Sunt etiamnum in columnarum spiris nominum eorum argumenta lacerta atque rana."—Plin., Nat. Hist. lib. 36, c. v.

Three other columns belonging to the Temple of Juno are said to be still in existence, built into the wall of a modern house within a very short distance of the church of S. Angelo in Pescheria, in a street which leads in a north-east direction to the church of S. Maria in Campitelli. Their shafts are fluted; and the capitals of the Composite order, supposed, from the style, to have been restored, together with the Portico of Octavia, by Septimius Severus and Caracalla.

The Portico destroyed by the great fire in the reign of Titus, and restored as above stated, consists, in its present state, of a double arch and wall of brickwork, in which, masonry of a later period appears to be blended with a portion restored by the Roman emperors. The aperture serves as a modern thoroughfare that crosses a narrow dirty street, once the covered area of the portico, and embedded in the brickwork, on the side next the river, appear a pair of marble columns with a considerable portion of a pediment, on the architrave of which the original inscription of Septimius Severus and Caracalla, relating to the restoration, is still perfectly legible. One or two pilasters, also, belonging to the original structure are built up in the masonry, which is altogether of an inferior description, and seems to have been constructed in the most hasty manner possible. And in addition to the above, one or two columns and other fragments are to be seen embedded in the northern flank of the small church of S. Angelo in Pescheria, which church, whose gable, close to the portico of Octavia, fronts the piazza, also contains other of the columns in the interior, as will be noticed in the second section of this chapter. On the side of the double arch to the eastward, or the farthest from the river, is to be seen a small portion of another pediment, sufficient, however, to show that one was similar to the other, and that both together formed an entrance through the double row of columns into the enclosed area. The narrow street which leads northward between both pediments, coinciding with the ancient covered way within the portico, is a portion of a considerable thoroughfare parallel to the Tiber, continued by the Via del Pianto, the Via de' Giubbonnari, &c., as far as the bridge of S. Angelo. In the opposite direction it leads in the direction down the stream of the Tiber for a short distance to the theatre of Marcellus. The way is hemmed in on both sides by houses of the lowest class, and debouches in the Piazza Montanara, of which a considerable portion on the right-hand side is bounded by the circular periphery of the theatre.

The theatre of Marcellus, dedicated by Augustus to his nephew, the son of his sister Octavia, the second permanent theatre of ancient Rome after that of Pompey, 540 palms or 394 feet in diameter, and capable of containing 30,000 spec-

tators, was destroyed also by the great fire in the reign of Titus. The portion of the building preserved from the conflagration, as it appears at present, is a splendid fragment of the outer circular wall towards the east, resembling on a smaller scale the Colosseum; comprising also, in good preservation, the two lower of the three ranges of columns that existed originally. The lower columns, flanking the arches which served for the entrance to the theatre on the ground level, are of the Doric order, those above Ionic; the former exceeding the latter in calibre above the usual proportion, but composing, nevertheless, conjointly an elevation considered of all other specimens of ancient architecture in Rome the most perfect in existence, and harmonizing with extraordinarily good effect with the grave majestic exterior, composed of enormous blocks of travertino. Of the lower range of arches, blackened in an unusual degree by the murky atmosphere of the neighbourhood, eleven and a part of a twelfth which have been converted into shops and modern dwellings, are remaining. The second range of arches have altogether disappeared, and the flanking columns alone remain, whose intercolumniations are filled up by brickwork, and pierced with windows, above which is built a plain circular brick wall, pierced also with windows, forming altogether the façade of the modern Orsini palace, whose proprietors have converted the circular area of the ancient theatre to a modern habitation. The palace, however, in consequence of the fragments of the ancient building and the rubbish that compose the ground it stands upon, is elevated above the lower range of arches, whose interior as before stated is converted into modern shops, that have the appearance of dens or caves, and are of the lowest description. One of these, contributing not a little to the dismal-looking character of the ruin, belongs to a blacksmith, the puffing of whose bellows and the clank of the hammer on the anvil is heard continually; and deep within the recesses of the arch the begrimed and perspiring faces of the workmen, appear labouring in front of their blazing fire. Another is a wine-shop, resorted to by the country people who frequent the market in the Piazza Montanara, and sit there drinking by lamp-light, each man with his gun beside him, and altogether, with their gaiters and high-crowned hats, in the costume of banditti. A

third is occupied by a hatter, and the sides—an exception to all the rest—whitewashed, for the purpose of displaying to more advantage the stock in trade within, consisting of shapeless black felt hats, of the coarsest description, the produce of a manufactory in the vicinity. Into this shop I was allowed to enter by the proprietor, who very kindly lighted a candle and accompanied me to the extremity of the arch, in the rear of the portion he occupied, until it abutted, as upon a solid wall, against the ruins of Marcellus' theatre, the substructure of the Orsini Palace. We proceeded from the entrance twenty or thirty yards, perhaps, along a gentle descent, though, with the exception that the sides of the arch on the right and left are lined with opus reticulatum; nothing else worthy of remark was to be seen there.

Such being the appearance of the remaining portion of the outer wall of the theatre facing to the westward, in order to visit the area now occupied by the Orsini Palace, whose entrance faces eastward, no better direction can be given than to preserve as nearly as possible the circular line of the periphery, keeping the right shoulder towards the ruin along a narrow dirty thoroughfare which leads in an almost coincident circular direction. At first, on departing from the Piazza Montanara, the curve coincides exactly, as may be seen by several large blocks of travertino belonging to the ancient wall, and one of the Doric columns, which, embedded in the frontage of the modern houses, has evidently never been displaced from its original position. Farther removed also, a little before arriving at the entrance of the Orsini Palace, another Doric column may be seen built up in the masonry of the house No. 70.

The circular area of the ruin, of considerable note as a fortress during the Middle Ages, and occupied successively by the Pierleoni and the Savelli, became, in the fifteenth century, the property of the Massimi, who employed the architect Baldassare Peruzzi to build upon it the palace or private dwelling in question, which, after belonging for a considerable period to the dukes of Gravina, fell at last into the hands of the Orsini, who possess it at present. Whatever the circumstances under which it was erected, it seems, at any rate, to have been constructed in a hasty, careless manner, and in appearance is hardly

creditable to the character of the architect. Notwithstanding which, the more modern entrance is not without pretension, and two enormous dancing bears of travertino, the size of nature, with reference to the armorial bearings and name of the present proprietor, are elevated on two rough stone pedestals which flank the portal. Hence a zigzag carriage-drive leads by a gravelled road over a mound formed, it would seem, of ruins and rubbish, hardly concealed, to the edifice. Midway, at a point where the gravel road turns to the right at an acute angle, there may be observed engrafted on the wall on the left hand opposite, a tablet of marble, bearing the following inscription, in which the present owner of the mansion contrasts, in quaint and singular style, the present appropriation of the spot with the sanguinary scenes that were witnessed there during the Middle Ages, and with its ancient history:— "Signore aventuroso nel mondo Agosto intitolava a Marcello suo questo luogo, teatro a popolari adunanze, a lieti spettacoli. In tempi infausti guerriera stanza ai Pierleoni ai Savelli fu cloaca di sangue. Ora civile magion degli Orsini, e sacro alla pace domestica, e all' amicizia." The building, however, after all, notwithstanding the above eulogium, more resembles a set of public chambers or a convent than any other description of dwelling, and is let to many different tenants, apparently people of the lower and industrious classes, whose apartments have common communication with a clean whitewashed corridor. Here, on the occasion of paying a visit to the premises, as all the inhabitants were absent on their various occupations, I entered without meeting any body, and proceeding alone to the extremity, found myself in an open airy position, completely overtopping the roofs of the dirty houses in the neighbourhood, looking out of one of the upper windows before referred to, into the Piazza Montanara.

The Palazzo della Cancelleria is situated a very short distance from the Farnese palace, in a direction a little to the westward of north. From the Piazza Montanara, a straight thoroughfare leads by the Via del Pianto, the Via dei Giubbonnari, the Campo di Fiore, and the Via del Pelegrino, into a large, irregular-shaped area, called the Piazza della Cancelleria, one side of which, fronting towards the south-east, is bounded by the palace in question and the church of S. Lorenzo in Damaso,

both of which buildings are included under one façade. The palace was built about the year 1480, in the reign of Sixtus IV., at the expense of Cardinal Riario. The design was furnished by Bramante and the work performed by the architect Antonio Montecavallo, with the exception of the arched entrance of the palace and the portal of the church, the first of which is attributed to Domenico Fontana, and the latter to Vignola. All the building-stone, as in the instance of the Farnese palace, was taken from the Colosseum; and also for ornamental purposes, in addition, the marble belonging to the triumphal arch of the Emperor Gordian, the ruins of which were before referred to in the crypt of the church of S. Maria in Via Lata in the Corso, and forty-two granite columns supposed to have belonged to the Theatre of Pompey, were appropriated in the construction. The arched entrance leads into a magnificent cortile or quadrangle, surrounded on its four sides by a double portico or set of arcades one above the other, supported by the granite columns above referred to, which are of the Doric order, and complete the particularly light-looking and harmonious proportions of the whole enclosure, constructed, it is said, by Julius II., thirty years or thereabouts after the palace was finished.

The apartments are appropriated to the residence of the Cardinal Vice-Chancellor, and the public office under his control, called the Tribunale della Cancelleria. Belonging to the latter, one of the largest rooms on the first story, called the saloon, is in length and breadth 100 palms by 50, or 73 feet by 36½ feet, and 50 palms in height. The walls are painted in fresco by Giorgio Vasari and his scholars, in colossal figures, on subjects relating to the history of Paul III, the whole, it is said, executed in the short space of 100 days; and consequently, though the colours are brilliant, the execution is very inferior.

The church of S. Lorenzo in Damaso, embedded in the ground plan of the building upon the south-eastern angle, communicates with the cortile of the palace by a side door on its western flank, and by a side door on its eastern flank with a small street, the Viccolo de' Leutari, which leads by a considerable inflexion, though the distance is short, to the Piazza di Pasquino. The Viccolo de' Leutari is the street before referred to where the statue of Pompey now in the Spada Palace was discovered.

Within a very short distance of the Palazzo Cancelleria, opposite the façade, on the other side of the piazza, is a small palace called the Farnesina, generally admired on account of its architecture. It was built by the architect Bramante, of travertino taken from the Colosseum, remaining, it is said, over and above the quantity transported thence for the purpose of building the Palazzo della Cancelleria. The name of Farnesina, however, does not appear to bear any farther relation to Pope Farnese than on account of its material and that of the Farnese Palace, being furnished from the same source of spoliation; for Bramante, who built the Farnesina, died in 1514, twenty years before Farnese was raised to the Pontificate.

The Via Giulia, constructed by Julius II., whose name it bears, is a long, broad, straight street, extending in a direction from north-west to south-east, along the banks of the Tiber, from a point a little below the bridge of S. Angelo, where the stream suddenly diverges from its western course southward to the Ponte Sisto. Precisely at the commencement of the above-mentioned southern reach, that is, at its northern extremity, the ancient Pons Vaticanus, otherwise the Pons Triumphalis, which served in ancient times as the approach to Nero's gardens, was situated.

At its southern extremity, the Fontana di Ponte Sisto, a magnificent ornament to the street, is constructed against the wall of the building belonging to the transverse street in such a manner that it faces the thoroughfare, and is a striking object from a long distance. This fountain, built by Paul V. after the designs of the architect Giovanni Fontana, is supplied with water conducted across the river from the Fontana Paolina on the Janiculum, over the southern parapet of the Ponte Sisto. The ornamental portion of the structure resembles the elevation of a building, comprising Ionic columns and other suitable objects: the water is discharged through plain apertures in the wall by two heavy jets into a basin of travertino, whence it overflows into another larger one below, of the same material. There are also two smaller jets the size of a man's finger, projected with extraordinary force from the mouths of two flanking statues of dragons to a considerable distance, and accordingly crossing each other at acute angles, and coming

in contact in the transit, both fall into the larger basin with a violent degree of splashing.

There is an open piece of ground immediately close to the banks of the river between the Ponte Sisto and the Ponte di Quatro Capi worthy of being visited on account of the excellent view that is to be had from the spot of the Isola Tiberina, and of the whole reach of the river parallel to the Via Giulia. Nevertheless it lies so secluded and out of the way in consequence of the small houses and intricate bye-paths in the vicinity, that one may reside a very long time indeed in Rome without knowing of its existence; so that the discovery by chance, while wandering among the dismal streets and habitations by which it is surrounded, like as it were a refreshing oasis in the desert, is the more agreeable. The spot in question, called the "*Piazza dei Scarrici*," comprising about a couple of acres, in the form of a crescent, of which the chord of the arc is a precipitous bank 40 or 50 feet in height above the river, and the curve an irregular and promiscuous row of ordinary-looking houses, is, as the name imports, ground formed by artificial means exclusively from the unladings of carts and vessels discharged there by authority, which practice, however, has been long since abandoned; and the beautiful level area never having been appropriated to any use save by the washerwomen who extend their lines there occasionally, has become covered in course of time with a spontaneous scanty growth of herbage. From this magnificent terrace, the very extraordinarily massive foundations of the houses on both banks of the Tiber, large fragments of which have become detached and rolled into the river in former times, and have been since rebuilt upon as upon a natural rock, are seen to infinite advantage, and also, in addition to the floating mills worked by the natural force of the stream, which are moored on the banks of the island—the distant prospect along the rising slope of the Janiculum to the angle rounded by the graceful bend of the river, of the mountains far beyond.

From the Via Giulia, within a short distance of the southern extremity, a street called the Via de Mascherone diverges on both sides to the right and left, and at the termination of the latter branch, which leads towards the river, is a fountain, of which the jet of water is propelled through the mouth of a

colossal mask of marble, from which the street receives its title "*Mascherone.*" This colossal mask, similar to another of precisely the same description belonging to a fountain on the other side of the river, opposite the Palazzo Salviatti, is worthy of observation; with reference to a third, which is preserved in the portico of the church of S. Maria in Cosmedin, relative to which latter a miraculous history is recorded, which will be referred to in the tenth and thirteenth chapters.

Proceeding a few paces northward along the Via Giulia, on the left-hand side of the street next the Tiber, and immediately beyond the small church called "*Della Morte,*" is the Palazzo Falconieri, remarkable as the residence of the late Cardinal Fesch, uncle of Napoleon, and the proprietor of the celebrated collection of pictures.

Close to this spot also is the flying arch referred to in the description of the Farnese Palace, that spans the street over the tops of the houses, and connects the gardens in the rear of the edifice with others that extend to the river.

Hence, also, on the right-hand or eastern side very near and parallel to the Via Giulia is the English college, situated in the Via di Montserrato, where, under the direction of a Monsignor the president, British students are educated for the Catholic priesthood.

A little way beyond the arch a narrow lane diverges to the banks of the river, whence from a rough landing-place a ferry-boat for foot passengers plies regularly, warped across upon a hawser extended from bank to bank in the same manner as the boat from the Porto di Ripetta referred to in the last chapter. The point of arrival in the Trastevere is a little above the Corsini palace.

Next, about half the length of the street on the river side the principal Roman prisons built by Innocent X., and enlarged by Alexander VII. and Leo XII., are situated.

And on the same side, near the extremity immediately below the church of S. Giovanni Fiorentini, a lane, diverging to the bank of the river, leads to the place of departure and arrival of another ferry-boat for foot passengers, similar to the other. The place of arrival in the Trastevere is very nearly opposite the Palazzo Salviatti.

The church of S. Giovanni Fiorentini immediately overhangs

the river, a very little below the site of the ancient Pons Vaticanus just now referred to; and hence the Via Paola stretching across straight to the bridge of S. Angelo, forms the chord of the arc described by the river by its sudden bend from west to south. Immediately in front of the bridge, in the open space called the Piazza di S. Angelo, an arch was erected in the fourth century by the Emperor Gratian, as the entrance to a portico proposed to be extended across the bridge all the way to S. Peter's. There are accounts of this arch so late as the thirteenth century, and more recently several columns of verde antico and other portions of marble, supposed to belong to it, were discovered in digging the foundations of the small adjoining church of S. Celso e Giuliano.

Four main streets diverge from the Piazza di S. Angelo in different directions through the Campus Martius. Of these, one which lies precisely in a line with the bridge is the Via del Banco di S. Spirito, at the entrance of which on the left-hand side is the little church of S. Celso e Giuliano above referred to. Also a little further onwards are the palaces Cicciaporci and Niccolini, one on one side of the street, and the other nearly opposite. The former was built after the designs of Giulio Romano, and the latter by a Florentine architect, Giacomo Sansovino. The street receives its name from the Banco di S. Spirito, situated in a piazza at the extremity, close to the church called the Chiesa Nuova, a bank of deposits entirely subsidiary to the hospital of S. Spirito on the other side of the Tiber. The sums of money lodged by the public bear no interest. The building was erected after the designs of Bramante.

On the left-hand side of the piazza within a very short distance is an apparently artificial mound or monticule, called the "Monte Giordano," which, like the Monte Citorio, is constructed of rubbish and ruined buildings that served no doubt the purpose of a fortress in the middle ages. It was called Giordano on account of Giordano Orsini, a member of one of the contending families in those troublous times, who built a palace there, which now occupying the greater portion of the mount, belongs to the Gabrielli. Some attribute the origin of the mount to a cause which seems on account of distance improbable, namely, the removal thither of the earth

dug from the foundations of the mausoleum of Adrian on the other side of the river at the period when that edifice was constructed.

A few paces beyond the church of S. Celso and Giuliano a long straight street, the Via de' Coronari, diverges on the left-hand side from the Via del Banco di S. Spirito, and leads, skirting the northern extremity of the Piazza Navona, in a direct line, continued by the Via de Agostino, to the Via della Scrofa. After crossing the Via di Panico there is to be observed on the right-hand side, and very nearly opposite the church of S. Salvatore in Lauro, a house, No. 124, which, Raphael when he first came to Rome, in his early days inhabited. The building is also remarkable on account of a fresco portrait of Raphael painted on the wall above the door in 1705, by Carlo Maratta. The house is of exceedingly small dimensions, comprising only 22 feet frontage; and the portrait has suffered in such a degree from the impurities of the atmosphere in this crowded part of the city, that not only has all manner of human semblance vanished, but even the colours are scarcely visible. Neither does there appear any disposition on the part of the authorities, notwithstanding the property of the spot belongs to the chapter of S. Maria Maggiore, to preserve the premises, which are at any rate at present converted to a low wine-shop, resorted to by a hardly reputable class of customers. As regards the whole of the upper part of the building the appearance is poverty-stricken, and the windows especially are divided into small casement panes, which are covered with a filmy coating of prismatic colours proceeding from volatile exhalations, like the windows in a overheated stable.

The whole of the upper portion of the Via de' Coronari abounds with the venders and manufacturers of all manner of beads, rosaries, and crucifixes, for the service of the Roman church, comprising one shop in particular, though I have forgotten the number, under the Pope's special patronage. Ladies' ornaments are also to be procured here, such as bracelets and armlets composed of beads, big as marbles, of agate, and of cornelian, red, white, and yellow, also bloodstone, malachite and lapis lazuli: finally of artificial pearls, called *par excellence* "Roman pearls," which being coated with glass upon a solid

ball of gypsum, are heavy, durable, and a very perfect imitation. Of the latter the principal depôt is the sign of the Blackamoor's Head, in one of the streets which diverge eastward from the Corso towards the Quirinale.

In the Piazza di Agostino, which is the continuation of the thoroughfare at the termination of the Via de' Coronari, is the church of S. Agostino, attached to which is a convent of Augustine monks, whose library is said to contain the most extensive collection of books of any in Rome, after the libraries of the Vatican and of the Dominicans in the Piazza della Minerva. It was established in the year 1605, and is commonly known by the title of the "*Biblioteca Angelica*," after the name of the Cardinal Angelo Mocca, its founder.

Very near the church and convent, among the small intricate streets which compose this part of the city, the Palazzo Lancellotti, built by the architects Francesco da Volterra and Carlo Maderno, is situated. It is remarkable for its cortile, surrounded by a double portico, containing a great collection of ancient statues, busts, and bass-reliefs.

Close to this spot also, though I cannot precisely indicate the position, there is to be observed on the façade of one of the houses a painting in fresco by Polidoro da Caravaggio, on the subject of Niobe and her Children; but the picture, retouched by a modern artist, has, it is said, been spoiled in the operation.

CHAPTER VII.—SECTION II.

CHURCHES.

S. ANTONIO DE' PORTOGHESI.

THE Via di Ripetta is continued in the same direction, from the point of its intersection by the Via Fontanella, by the Via della Scrofa, from which latter street, a very short distance from the entrance, the Via de' Portoghesi diverges to the right hand or westward. And the church of S. Antonio de' Portoghesi is situated on the right-hand or northern side of the latter street, a few paces from the Via della Scrofa. It was built in the year 1695 for the use of Portuguese residents in Rome, by the architect Martino Lunghi the younger, and belongs to the Portuguese Government on the same tenure of real property which, in several other instances, is conceded to foreigners by the Pope.

The style of the exterior architecture is extremely tawdry, and overladen in an excessive degree with statues and ornaments of travertino, including caryatides, groups of angels blowing trumpets, and so forth. The angels especially exceed in size all manner of proportion with the remainder of the elevation.

The interior is constructed in the form of a single nave with a vaulted ceiling, painted in imitation of coffers of various forms and sizes, and along the base of the ceiling are arched spaces for windows. The pavement is composed of alternate stripes of blue and of white coarse marble.

On each side are three arched recesses, two of which contain lateral chapels, and the third, which on the right-hand side is nearest the entrance, is a baptistery. Opposite to which, the third on the left-hand side is constructed on a similar model, for the sake of uniformity. The main cornice is supported by Roman Ionic pilasters of Sicilian jasper, with gilded capitals,

very brilliantly burnished. In the lateral chapels there are no marble columns, with the exception of the second on the left-hand side, where the pediment of the altar rests on a pair of fior di Persico. The walls of all, however, are sheathed with different sorts of fine marble, in addition to various tablets with monumental inscriptions, marble busts, &c. The altar pictures are attributed to the following artists,—Giacinto Calandrucci, Francesco Graziani, and Luigi Agricola.

At the extremity of the nave is a transept surmounted in the middle by a dome with a lantern cupola; and in addition to the decorations of two very splendid altars, one at each extremity, the walls are sheathed with an almost continuous surface, very highly polished, of giallo di Sienna, verde antico, pavonazzetto, Sicilian jasper, and alabaster. The pediment of the altar at the right-hand extremity rests on a pair of fluted columns of fior di Persico, with torus and plinth of giallo antico and narrow base of Africano, which columns are among the finest and the largest to be seen in Rome of that kind of marble, including others nearly similar in quality and calibre to be seen in the church of S. Carlo in the Corso, in the church of S.S. Apostoli, and in the Corsini chapel of S. John Lateran. The face of the altar is entirely sheathed with fine marble, and underneath is a sarcophagus of verde antico. The pediment of the altar at the left-hand extremity rests on a pair of columns of fior di Persico, precisely similar to the preceding, and the chapel is otherwise similar in form and decoration, with the exception that the sarcophagus underneath the altar, instead of being of verde antico, is of "*bigio brecciato*" of rare quality, speckled with small spots of light grey inclining to purple, and bearing some resemblance to granite, or to the species of marble called "*bianco e nero tigrato*," before referred to in the church of S. Rocco. One of the altar pictures of the above chapels, a portrait of S. Elizabeth, Queen of Portugal, is by Luigi Agricola; the other, of the Madonna, by Antonio Concioli.

The choir is protected from the transept by a low balustrade, and its vaulted ceiling and the semidome of the absis at the extremity are richly ornamented with carving and gilding. The high altar is contained within an absis, and its pediment rests on four columns of Sicilian jasper.

S. AGOSTINO.

The Via di Agostino, parallel to the Via di Portoghesi, diverges westward from the Via della Scrofa, a few paces to the southward. At about an equal distance from the entrance on the right-hand or northern side of the former street is an open piazza called the Piazza di S. Agostino, of which the northern side is bounded by the southern façade of the church in question. There is a shorter communication between the churches S. Antonio Portoghesi and S. Agostino, by the Via de' Pianellari, which diverges southward opposite the former, skirting a side entrance on the western flank of the latter.

The church of S. Agostino was built in the year 1483, in the reign of Sixtus IV., by the architect Baccio Pintelli, at the private expense of the French ambassador, Cardinal Guillaume d'Estouteville; and about the year 1735 it was thoroughly restored under the auspices of Clement XII., by the architect Vanvitelli. The principal entrance, elevated by fourteen steps above the piazza, upon the southern gable, which is of more than ordinary breadth, and ornamented partly in the Gothic style, is by three portals, of the central one of which the jambs and lintel of white marble are wrought in low bass-relief; and above it is a painting in fresco.

The interior, which is exceedingly lofty, and the appearance of the church altogether grave and spacious, is constructed in the form of a triple nave divided by compound piers faced with fluted Roman Ionic half columns. Upon these piers are planted others of smaller size which support the cornice. The ceiling is vaulted with groined pointed arches, that stride across to every second pier diagonally; and within each of the lunettes thus formed above the cornice, are contained two windows. The whole of the ceiling, piers, and side walls are plain and whitewashed. The smaller piers, however, planted upon the larger ones, are evidently a deformity. The pavement is composed, the greater proportion, of red tiles, and the remainder of stripes of coarse marble. Upon the gable close to the principal entrance is a marble sculptured group of the Madonna and our Saviour, which are perhaps regarded with a deeper degree of veneration by the Roman people than any other of the

numerous images of the same description to be met with in the churches. The figures, as large as life, or a little larger—our Saviour represented a child ten or twelve years old—clothed in classical drapery, are contained in a niche sheathed with white marble, and surmounted by a pediment supported on a pair of fluted half columns, all, pediments and columns, of the same material. The figure of the Madonna is covered from head to foot with a profusion of jewels that continually sparkle in the rays of a numerous cluster of lamps burning before it, while a pair of large marble statues of winged angels, which sustain the basins of holy water against the piers opposite, are so arranged in position and attitude that they appear as if they were standing there in the act of ministration. Here, enter the church at what time one will, eight, or ten, or twelve, or twenty people, sometimes more, including, frequently, pilgrims from foreign countries, are upon their knees at their devotions. The splendid decorations of the group consist, in the first place, of a crown upon the head of the Madonna, encircled by a double band of diamonds; upon the neck, half-a-dozen, or even more, of diamond necklaces; and as many diamond-rings as can by any possibility be placed upon the fingers and thumbs of both hands. Diamonds also and other precious stones are profusely stuck at hazard among the folds of the drapery. Whether all, or even a portion of the above, are real, however, I will not undertake to determine. The statue of our Saviour is also ornamented with jewels, but not so profusely as the Madonna, although one gold watch is suspended on an arm, and two more from each knee; and over and above the valuable trinkets appended to both figures, three or four glass cases attached to the wall close by are filled with supernumerary treasures of the same description, including a galaxy of small silver hearts that on both sides cover the wall as votive offerings to a considerable distance. Finally, the whole front of the arch of the niche is entirely surrounded by the blades of knives and daggers, supposed to have served as the murderous implements of the repentant assassin, in number not less than a thousand, disposed in a broad gleaming band overlapping one another like fish-scales, or swords in an armoury. Two or three of the piers also nearest the shrine, on both sides, are covered to the height of ten or twelve feet from the ground with small silver

votive hearts, amounting to no less a multitude altogether than would fill an ordinary waggon.

On the third pier, however, on the left-hand side, Raphael's celebrated fresco painting of the Prophet Isaiah, said to have been executed with reference to the Prophets in the Sistine Chapel by Michael Angelo, as the ninth Bridgewater Treatise was composed in the spirit of rivalry towards its predecessors, is continually covered by a curtain, to remove which special application must be made to the custode.

On the outside of the fifth pier on the left hand is to be observed a marble bass-relief representing the Holy Virgin, the Infant Saviour, and S. Andrew, in small figures, said to be sculptured by Andrea Sansovino. The group appears to be a portion of a monument, of which the high back of a wooden seat permanently placed there conceals the whole remainder; and it is situated near the door on the western flank of the church, where it is also a favourite object of adoration of the public, and accordingly the features of our Saviour are so flattened by the lips of the devout as to be hardly discernible. People who enter at the adjoining door pass here frequently a few minutes in devotion, previous to visiting the more celebrated figures of the Madonna and our Saviour.

The ceiling of the side naves is vaulted, and divided into six bays by groined arches. In each nave are five arched recesses containing lateral chapels. Each chapel is protected by a low marble balustrade; and of the altar pictures, one, of the Madonna di Loretto, belonging to the last chapel either in the right or the left nave, is by Michael Angelo da Caravaggio. As regards the lateral chapels more particularly.—In the FIRST CHAPEL the pediment of the altar rests upon a pair of very ancient-looking columns, of which one is giallo antico, and the other Porta Santa. In the SECOND CHAPEL the pediment of the altar rests on a pair of columns of Hymettian marble. In the THIRD CHAPEL, on a pair of columns of bigio. In the FOURTH CHAPEL the pediment of the altar is of white marble, of very elegant triangular form, and wrought with extremely delicate mouldings. It rests on a pair of columns of breccia di Francia. In the FIFTH CHAPEL the pediment of the altar is of Hymettian marble, and rests on a pair of columns of Sicilian jasper.

In the right-hand side nave and in the FIRST CHAPEL there

are no marble columns. In the SECOND CHAPEL the pediment of the altar rests on a pair of ancient-looking and much-worn columns of fior di Persico. In the THIRD CHAPEL the pediment of the altar rests on a pair of columns of Sicilian jasper. In the FOURTH CHAPEL, on a pair of half columns of bianco e nero. Above the altar, instead of an altar picture is a marble sculptured group of three large figures, representing S. Peter and S. Augustine on their knees before our Saviour. In the FIFTH CHAPEL the pediment of the altar is of pavonazzetto marble of the same peculiar quality that was before referred to in the church of S. Maria in Via Lata, in the Corso. It rests on a pair of flat pilasters of Porta Santa. There are also in this chapel two cornices of the same pavonazzetto marble above referred to. Upon the walls of most of the preceding chapels, as well as upon the flank walls of the building, are suspended, in addition to an abundance of silver hearts, a copious variety of votive offerings, such as limbs of wax, crutches, bursted gun-barrels, &c.; with reference to a collection of votive pictures, exceeding in number those in any other of the Roman churches, all serving to express human feelings with pathos and simplicity, but exclusively the roughest performances imaginable, as if the humble talent of some self-taught artist were put in requisition for the occasion. The paintings, accordingly, such as are produced by the glazier of an English village, painted in oil, without pretence of light, shade, or perspective, on wood or canvas, about eight by twelve inches, enclosed in a slender black frame of wood, all record, in the most direct and graphic manner imaginable, some one or other presumed instance of individuals preserved from death or disease by Divine favour, on the presumed supernatural interference of the saints and the Madonna. One, for instance, represents a mother throwing her arms back over her head in frantic agony as her child falls out of a window; or, horses are furiously running away with a carriage full of people towards a precipice; or, a man fallen from a horse is dragged in the stirrup; or, a man standing behind a horse is kicked by the animal; or, a peasant is pursued and gored by a bull or a buffalo; or, a mason is falling from the top of a house, among the scaffolding; or, a house is on fire, and women running in agony among the burning beams and rafters; or, a boy is fall-

ing down a well, head foremost; and in addition to all such perils and casualties of mortal life delineated in profusion, are all manner of scenes of domestic trouble in the chambers of the sick and dying; such as, a wife swooning away by the bedside of her husband; a mother kneeling at the cradle of an expiring infant, with an angel hovering above it, &c. One in particular represents five or six Jesuits passing over a narrow bridge, and charged by a herd of buffaloes. The buffaloes are in full gallop, with tails on end and heads down, twisting their bodies with rage and malice as they plunge forward at their intended victims; and the Jesuits, dressed in shovel hats and long black robes, are running away as fast as possible with the horns of the leading buffalo close to the rear of the hindmost.

At the extremity of the naves is a transept surmounted in the middle by a dome, with a lantern cupola. The dome, small in diameter, but lofty, is the first dome ever constructed in the Roman churches on the introduction of the Italian architecture. In addition to two chapels, as is usual, one at each extremity, there are here three others on the northern side, which, one on the right hand and two on the left, flank the choir and high altar. Beginning with the one at the right-hand extremity; the altar is contained in a deep and spacious absis, of which the ceiling is painted in fresco, and each of the sides are furnished with a picture by Guercino. The pediment rests on four columns of bianco e nero, and the altar picture, a portrait of S. Agostino, is also by Guercino. The Chapel on the left-hand extremity is contained within an absis similar to the other, otherwise than that it is flanked by a pair of antæ of Porta Santa. The pediment of the altar rests on four columns of breccia di Francia. Above the altar, instead of an altar picture is a sculptured marble group, by Ercole Ferrata, representing S. Tommaso di Villa Nova giving alms. The next Chapel, at right angles to the preceding, is protected by a low balustrade of Porta Santa, with cornice of Carrara. The pediment of the altar rests on a very beautiful pair of columns of giallo antico. The chapel close on the left-hand side of the choir is protected by a balustrade of cotanella, with cornice of Carrara; and the pediment of the altar rests also on a pair of columns of giallo antico. Finally, the chapel flanking the choir on the right hand is protected by a low balustrade of pavonazzetto. The ceiling

is painted in fresco; the pavement is composed of inlaid marble, and the pediment of the altar rests on a pair of ancient-looking and much-worn columns of Africano. Upon the pair of piers opposite the choir, on the southern side of the transept, there are to be observed, engrafted on the masonry, two similar monuments, comprising each a white marble bust in an octagonal niche, with a black marble tablet underneath, containing the inscription. Among the mouldings and ornaments of both these monuments are to be found several specimens of the rare description of marble of which the colours are chiefly grey and yellow, called breccia di Aleppo.

The ceiling of the choir, formed, as usual, by the soffit of one of the arches of the dome, considerably extended, and with an absis at the extremity, is painted in fresco.

The high altar, which stands isolated at the entrance, rests on a square substructure or pedestal, composed of different sorts of marble, flanked at the angles by four columns of bianco e nero, which support four pediments. At the angles also are planted four large white marble statues of angels, of which the models were furnished by Bernini. Above the altar table, which faces southward towards the entrance of the church, is one of those curious ancient pictures of the Madonna, attributed to the pencil of S. Luke the Evangelist, which, formerly belonging to the Greek church, was transported to Rome from Constantinople.

S. APOLLINARE.

The church of S. Apollinare is divided from the church of S. Agostino by the Via de Piannellari, which, running from south to north, skirts the extreme end of the former, and the western flank of the latter. The church, westward, towards the Piazza Apollinare is, as was before stated, embedded in the extensive pile of building called the Seminario Romano. It was originally built by Pope Adrian I., in the year 772, from which period there appear to be no further accounts of it till the eighteenth century, when, about the year 1750, Benedict XIV. employed the architect Fuga to rebuild it.

The interior bears the type of the early Christian churches in maintaining still the narthex or inner portico immediately

within the entrance. Here it is divided into three compartments, of which the central one is a square or nearly so in area, surmounted by a ceiling in the form of a flattened dome, and the cornice supported on Roman Ionic pilasters. The compartment on the right hand in the form of an absis serves for a baptistery. The other on the left hand is also a spacious absis, containing a chapel dedicated to the Madonna, and protected by a low balustrade of marble, flanked by a pair of antæ of Porta Santa. Above the altar, contained within a glass frame, surrounded by an abundance of silver hearts as votive offerings, is a picture of the Holy Virgin, with the Apostles S. Peter and S. Paul; which, though the colours are much faded, is a painting of high reputation, and lighted by lamps continually burning before it. Group after group of pious persons arrive hither continually, for the purpose of spending a few moments on their knees before the shrine.

The interior of the church is constructed in the form of a single nave. The vaulted ceiling is composed of broad semicircular arches, and the remainder divided into panels; the whole surface, with the exception of a space in the middle, occupied by a fresco painting, is plain and whitewashed. Along the base are arched spaces for windows, and Corinthian pilasters, whitewashed, also support the main cornice. The pavement is composed of red tiles and stripes of coarse marble.

On both sides of the church are three lateral chapels, each protected outside by a low marble balustrade, contained within deep arched recesses, and communicating one with another within by means of small square portals. On the right-hand side, the FIRST CHAPEL is remarkably plain, and contains no marble columns. The SECOND CHAPEL is similar to the preceding. The THIRD CHAPEL is sheathed throughout with different sorts of fine marble, fior di Persico, verde antico, giallo antico, and Africano. The altar is flanked by a pair of antæ of one or other of the sorts above-mentioned, with bases of a singularly beautiful description of Africano. Above the altar is a white marble statue, by the French sculptor Le Gros, of S. Francesco Saviero, represented standing upright and supporting a cross of gilded bronze elevated above his head. On the ground before his feet is a crab of gilded bronze, in allusion to the supposed

miraculous recovery of the saint's crucifix, which, having fallen into the sea by accident, and been given up as lost, was, it is said, brought to shore notwithstanding, grasped in the claws of a crab, taken in the nets of a fisherman.

On the right-hand side of the church the FIRST CHAPEL is similar to the first chapel opposite. The SECOND CHAPEL is exceedingly plain and the walls whitewashed. Above the altar, instead of an altar picture, is a large figure of our Saviour on the Cross, thrown into strong relief by a large tablet of bigio marble behind. A powerful effect of night-time is produced by the grey and white streaks of the marble, which have the appearance of white clouds dispersed by the wind upon the surface of the sky by moonlight. The THIRD CHAPEL is superbly decorated like the third chapel opposite, with the exception that the statue by Marchionni, placed above the altar, is of S. Ignatius, the founder of the Jesuits.

In this church there is no transept, but at the extremity of the nave the choir is protected by a low marble balustrade flanked by a pair of magnificent Roman Ionic antæ of verde antico, with gilded capitals, and bases of very beautiful Africano. The ceiling is in the form of a small dome surmounted by a lantern cupola, and the pavement of inlaid marble. The side walls are thoroughly sheathed on both sides with fine marble.

The high altar is placed at the extremity of the choir. The pediment rests on a pair of magnificent fluted columns, and a corresponding pair of flat pilasters composed of gilded bronze and verde antico. Underneath the altar is a large sarcophagus sheathed with different material, but principally with lapis lazuli of inferior quality.

The artists to whom the altar pictures in the church are attributed are Giacomo Zoboli, Ercole Gennari, Placido Costanzi, and Stefano Pozzi.

S. LUIGI DEI FRANCESI.

Between the southern side of the Piazza di S. Apollinare and the northern extremity of the Piazza Navona the Via de Agostino runs from west to east into the Via della Scrofa, in which latter street the church above cited is situated on the western side of the way a little farther to the southward. The church

is the property of the French Government, and was originally built at their expense in the year 1589 by the architect Giacomo della Porta. The exterior, in comparison with the ordinary style of the Roman churches, is above the common description, and the façade comprising the Doric and Corinthian orders of architecture, including four statues in niches, and other ornaments by the French sculptor Lestache, is altogether composed of travertino. The entrance door is flanked by two pairs of very large posts planted on the curb-stone. Of these the inner ones are of porphyry and the outer ones of granite, the latter sculptured with the fleur-de-lis on the top to mark the property. In addition to the four statues in niches are a pair of salamanders in bass-relief flanking the entrance, each figure a remarkably spirited performance with respect to form and attitude, represented crouching among flames with a multitude of arrowy points like tongues issuing from the mouth, and surrounded by a wreath of leaves which forms a medallion frame. To one is appended the motto "*Nutrisco et extinguo,*" and to the other, "*Erit Christianorum lumen in igne.*" The material of which both the bass-reliefs are composed is particularly noticed by Corsi as a singularly fine specimen of travertino; and at any rate nothing could represent the crocodile-like scales of the salamander to greater perfection. In addition to the natural colour, which bears considerable resemblance to that of the crocodile, the surface, owing to its position, which is so low as to be exposed to continual friction by passers by and loiterers who lean against the edifice, has attained a horny polish which approaches still nearer the appearance of nature.

The interior is constructed in the form of a triple nave, divided by compound piers faced with Roman Ionic pilasters, the latter sheathed with Sicilian jasper, and surmounted by gilded capitals. The vaulted ceiling of the middle nave is lined with painted coffers of divers forms, encompassed by gilded mouldings. These paintings, including a large central fresco picture, are by the French artist Natoire, formerly director of the French Academy on the Monte Pincio. Along the base of the ceiling are arched spaces for windows, of which the mouldings are very richly carved and gilded. The side walls also, above the arches which communicate with the side naves, are

covered with gilded ornaments of extremely tawdry style, and in great profusion. The pavement is composed of red tiles, intersected by stripes of coarse marble.

The ceiling of the side naves is supported by a series of round arches, with small domes lined with coffers of white stucco in the intermediate spaces. The pavement is similar to the pavement of the church just mentioned. Within each of the side naves are five lateral chapels, each protected by a low balustrade of marble. The ceilings of some are in the form of domes, and of others vaulted. In the majority, besides the altar picture, there are other fine pictures and paintings in fresco on the side walls. In the right-hand side nave the FIRST CHAPEL is the baptistery. The pediment of the altar rests on a pair of columns of verde antico, and on each side wall is a monument, the one similar to the other, consisting each of a monumental tablet within a pair of small marble columns which support a pediment; the columns belonging to the one are of breccia di Francia, of the other verde antico. In the SECOND CHAPEL the pediment of the altar rests on a pair of pilasters of giallo antico. On the side walls are paintings in fresco by Domenichino relating to S. Cecilia, who in one is represented giving her clothes to the poor, and in another at the point of death, and crowned, together with her husband, in heaven by angels. In the THIRD CHAPEL the pediment of the altar rests on a pair of columns of dark bigio brecciato. The FOURTH CHAPEL contains several paintings, but no marble. In the FIFTH CHAPEL there is no marble, but the side walls are very ordinarily painted in imitation.

In the left-hand side nave, in the FIRST CHAPEL the pediment of the altar rests on a pair of columns of remarkably fine cipollino; in the SECOND CHAPEL on a pair of bigio, in some parts of which a shade of yellow is apparent; in the THIRD CHAPEL on a pair of Sicilian jasper; in the FOURTH CHAPEL on a pair of giallo antico; and in the FIFTH CHAPEL on a pair of verde antico.

There is no transept in this church, but at the extremity of the naves the choir, elevated by one step, is protected by a low marble balustrade. The ceiling is a vault lined with gilded coffers surmounted in the middle by a small dome with a lantern cupola. The side walls are lined with broad Roman

Ionic pilasters of yellow Sienna marble with gilded capitals which support the cornice.

The high altar at the extremity is contained within an absis very richly ornamented with carving and gilding. The altar picture of the Assumption of the Holy Virgin is an esteemed work of Francesco Bassano. In one or other of the above-mentioned lateral chapels, dedicated to S. Matthew, the ceiling is painted in fresco by the Cavalier d'Arpino, and on the side walls are two fine pictures by Michel Angelo da Caravaggio: a small picture of the Holy Virgin, said to be by Correggio, is to be seen in the sacristy.

S. SALVATORE IN TERMIS.

Proceeding from the church of S. Luigi dei Francesi, which faces east, by the street diverging west, close to its southern flank, the church above cited stands opposite on the southern side of the way, a few paces beyond the former building. Though a small and very inconsiderable church, the degree of importance attached to the name, tending to mark the position of the baths of Nero and of Alexander Severus, caused it to be embedded within the ground-plan of the Palazzo Madama, now appropriated to the public offices of the Governor of Rome and the police, when the latter was built by Catherine of Medicis.

With regard to the exterior, there is nothing in fact in the façade of the edifice, which is precisely similar to the remainder of the houses in the narrow thoroughfare, to distinguish it as a place of worship, but a small swing-door, which, leading into the interior, is generally ajar, and the inscription, "*S. Salvatore in Termis*," in characters not very legibly sculptured, above it.

The swing-door opens upon a small chamber or vestibule, on the right side of which are some sculptured figures of saints in travertino, though it is so dark within that it is difficult to determine the material; and on the left-hand side there is an excavation in the form of a sepulchre, upon the ground level, where one single and very feeble lamp, continually burning, illuminates with ghastly effect the haggard countenance and bleeding features of a wooden figure of our Saviour painted in

natural colours. Entering upon the northern flank from the vestibule, the church has the appearance of an oblong chamber, divided about two-thirds the length by a wooden balustrade extending the whole breadth, and enclosing one very plain altar at the western extremity, which, notwithstanding that the mass continues to be celebrated, and one or two persons may be generally seen on their knees outside the balustrade, is perhaps of all other places of public worship in Rome in the most miserable state of dilapidation. As far as can be seen by the light of a single lamp placed before this altar, the walls are painted in fresco continuously, but the colours are almost indistinguishable. In addition to the lamp above-mentioned there is in fact no other light whatever, since the only window, which is in the eastern gable, is completely blocked up by a wall belonging to the Palazzo Madama, reared at the outside within three feet distance.

S. EUSTACHIO.

Leaving the little church of S. Salvatore in Termis by the Via del Governo, which skirts the eastern extremity of the Palazzo Madama, the latter street leading from north to south ends in the Piazza de S. Eustachio, on the northern side of which is the church above cited. The church of S. Eustachio is of very ancient origin, and is known to have been restored at several different periods. No certain account of it, however, is given till it was rebuilt by the architect Antonio Canevari in the early part of the last century.

The entrance is through a portico elevated two steps above the piazza, from the interior of which four more steps ascend into the body of the building. A pair of antæ flank the entrance to the portico, and in the Roman Ionic volutes of the capitals, and also in those of the columns of the portico, may be observed the figure of a stag's head, and a colossal sculptured figure of a stag's head also, the latter of white marble or travertino, crowns the apex of the gable of the building above the entrance. The stag's head has reference to a miracle which happened, not only to S. Eustace, but to S. Hubert, Bishop of Liege, to S. Julian, and to S. Felix of Valvis. It is, however, in effect, in the instance in question, with reference to

S. Eustace, whose original name was Placidus, and who was master of the horse to the Emperor Trajan, that having one day encountered a stag with a shining cross between his horns while he was hunting, the vision produced such a forcible effect on his senses that he was immediately converted to Christianity.

The interior is constructed in the form of a single nave with a vaulted ceiling lined with coffers of plain stucco, and with arched spaces along the base for windows; the pavement red tiles and stripes of coarse marble.

On each side of the church are three lateral chapels, of which some are protected by a low marble balustrade, and others lie open. Within, an interior communication is preserved between one and the other by small arched portals. None contain any decorations worthy of notice, with the exception of the following. On the left-hand side, and in the SECOND CHAPEL, which is considerably larger than any of the others, there is, in addition to the altar picture, a group of large sculptured marble figures, and a large bass-relief in white stucco. The pediment of the altar is supported on a pair of columns, painted in imitation of marble. In the THIRD CHAPEL, the pediment of the altar rests on a pair of Roman Ionic columns of verde antico, with gilded capitals. On the right-hand side, and in the SECOND CHAPEL, the pediment of the altar rests on a pair of Roman Ionic columns of breccia pavonazza, with capitals of white marble.

At the extremity of the nave is a transept, of which the ceiling is an elliptical vault of considerable flatness. At each extremity is, as usual, a chapel, both of which, otherwise than that each contains three large pictures, are very simply decorated.

The choir is protected from the transept by a low balustrade of white marble: the ceiling is of plain white stucco. At the extremity are three large pictures, one of which, the Martyrdom of S. Eustace, is by Francisco Fernandi. The artists to whom the other pictures in this church are attributed, are Giacomo Zoboli, Paolo Naldini, Ottavio Lioni, and the Caval. Tommaso Conca.

The high altar, situated at the entrance of the choir, is isolated under a canopy suspended from the ceiling. Under-

neath, the remains of S. Eustace are contained in a magnificently large sarcophagus of porphyry.

S. MARIA IN MONTERONE.

Leaving the Piazza di S. Eustachio by the Via di Monterone, which leads thence southward, about midlength of the street, and on the western side, is the church above cited. As regards the history, no notice of it whatever is taken by Nibby, notwithstanding that a very considerable quantity of fine marble, which, from the position of the church, very probably once belonged to the baths of Agrippa, is contained in it. As regards the exterior, it is hardly distinguishable from the other houses of the street, so that one might very well pass by without observing it.

The interior is constructed in the form of a triple nave, divided on each side by four Grecian Ionic columns, all similar in size to one another, though six of the number are of granite, and two of cipollino. The ceiling of the middle nave is vaulted with arches, of which the edges are ornamented with gilded mouldings, and the remainder, as well as the intermediate surface, plain white stucco. The pavement is composed of red tiles, interspersed with monumental tablets.

The ceiling of the side naves is flat, with circular ornaments between each pair of columns, containing a gilded boss in the centre. In each side nave there are two chapels, each consisting of nothing more than the altar table, surmounted by the altar picture, without pediment, columns, or any other ornament. There is also, at the extremity of each side nave, facing down the nave, another altar. The pediment of one of the latter altars, in the right-hand nave, rests on a pair of columns of pavonazzetto; that of the one in the left-hand nave, on a pair of columns painted in imitation of marble.

There is no transept or choir. The high altar placed against the wall, at the extremity, is surmounted by a pediment which rests on a pair of columns of breccia pavonazza. On the right hand of the high altar is a fine monument, composed of different sorts of marble, in the variegated style of the fifteenth century. The principal object is of giallo antico, a remarkably spirited figure of Death in the act of launching a dart at his victim, the latter personified by a recumbent figure.

S. ANDREA DELLA VALLE.

Proceeding south along the Via di Monterone, the street at its extremity leads into the Via della Valle, which latter street stretches from east to west. Turning to the right hand, or westward, the street expands into the Piazza della Valle, in which the church above cited is on the southern side opposite. The church of S. Andrea della Valle, together with a large annexed convent of Theatine monks, to whom it belongs, was commenced to be built in the year 1591 by the Cardinal Alfeo Gesualdo, after the designs of the architect Pietro Paolo Olivieri; and being afterwards continued by the Cardinal Alessandro Montalto, who employed the architect Carlo Maderno, was finished by the Cardinal Francesco Peretti, nephew of the above-mentioned Cardinal Montalto. The name, as well as the name of the piazza, is derived from the adjoining Palazzo Valle, built previously. The façade, which is altogether of travertino, elevated by a circular flight of several steps above the piazza, and constructed in a very massive and highly ornamental style, displaying the Corinthian and Composite orders of architecture, with column and statues in niches, &c., was added a few years subsequently by the architect Carlo Rainaldi.

The interior is constructed in the form of a triple nave divided by compound piers, the inner sides of which are sheathed with marble, and the sides towards the middle nave lined with Corinthian pilasters of stucco, painted in imitation of Greek marble, which support the main cornice. The ceiling, which is of a lofty pitch, corresponding with the spacious dimensions of the building, is vaulted and lined with sunken panels of white stucco, with arched spaces along the base for windows. The pavement is composed of ordinary red tiles.

The side naves are constructed somewhat similar to the side naves of S. Peter's, or those of the churches of S.S. Apostoli and S. Ignazio, which have been before described: that is to say, the ceilings consist in part of a series of domes, which surmount as many vestibules, in front of the lateral chapels, and the remainder of a series of arches, which divide the domes from one another.

In each side nave there are three lateral chapels, each of which is contained within an arched recess formed by one of the arches of the above-mentioned vestibules; and within, each altar is protected by a low balustrade. In the right-hand side-nave, the FIRST CHAPEL belongs to the family of the Ginetti. The inside of the entrance arch is sheathed with alabaster, with mouldings of giallo antico; the ceiling is in the form of an oval dome, with a lantern cupola, the whole surface, dome and cupola, sheathed with polished marble, with a cornice of giallo antico; the four spandrels of the supporting arches are sheathed with bianco e nero; and the pavement is composed of fior di Persico, Porta Santa, and giallo antico, inlaid together. The pediment of the altar rests on four Composite columns of verde antico, of which the capitals, torus, and plinth are gilded, and the shafts were found in the Campo Vararo, near the basilica of S. Lorenzo. Above the altar, instead of an altar picture, is a fine marble group in basso and alto-relievo, consisting of several large figures sculptured by Antonio Raggi. The balustrade in front of the altar is of Sicilian jasper, inlaid with bianco e nero, and the face of the altar is sheathed with lapis lazuli. On each side wall is a monument, the one similar to the other, each surmounted by a pediment resting on a pair of columns of verde antico, with capitals, &c., gilded, and of size similar to those belonging to the altar. The principal objects within the columns are, a kneeling draped statue of a priest, of white marble, thrown into strong relief by a tablet of black marble behind, underneath which is a small portal of verde antico, and the whole remaining surface of the walls is sheathed with fine marble. The SECOND CHAPEL, which belongs to the Strozzi family, was constructed after the design of Michael Angelo, although the church was built some years after his death. The cieling is in the form of a dome, with a lantern cupola, in the extreme summit of which latter is a rich ornament of mother of pearl, and the surface of the dome is lined with gilded coffers, each containing a rosette of mother of pearl as a central ornament. The inside of the entrance arch is sheathed with brocatello. The pediment of the altar is triangular in form, with extremely acute side angles, and its lower member extended on both sides in the form of wings, and supported altogether on four Composite fluted

columns of lumachella, with gilded capitals. These columns, standing in a row, contain in the central space, instead of an altar picture, a Pietà, or a group representing the Holy Virgin bearing on her knees the dead body of our Saviour in bronze, a copy of an early work of Michael Angelo, of which the original, of white marble, is in S. Peter's. In the two outer spaces flanking the above, and placed within niches, are two statues of bronze, made also after the model of Michael Angelo. The balustrade in front of the altar is of pavonazzetto, and immediately in front of it are placed a pair of bronze candelabra, designed also by Michael Angelo; of which, as the sacristan informed me, a plaster cast had then recently been forwarded to King Louis-Philippe at Paris, by his express desire. On each side of the chapel, four Composite columns of lumachella, with gilded capitals, similar to those belonging to the altar, completing the number of twelve lumachella columns altogether, support the cornice, and contain a monument or monuments, one similar to the other, in the intercolumnar spaces. A very elegant sarcophagus of Porto Venere, elevated on a pedestal, is a principal object belonging to each monument; and the whole remaining surface of the walls on both sides, not occupied with these or other ornaments, is sheathed with tablets of alabaster, edged with mouldings of white marble. The THIRD CHAPEL, in striking contrast with the two preceding, is painted all over in imitation of marble, including a wooden balustrade in front of the altar. It contains, however, two plain monuments, one on each side, each of similar construction, and flanked by a pair of marble statues.

In the left-hand side nave, and in the FIRST CHAPEL, the ceiling is in the form of a dome, of which the surface, divided by gilded ribs, is lined with panels which contain pictures. The pavement is of inlaid marble; the pediment of the altar rests on four fluted Corinthian columns of breccia gialla, containing small and regular blotches, of which the prevailing tint is orange colour. The balustrade before the altar is of lumachella, with cornice of brocatello and Carrara. On each side wall is a similar monument, each surmounted by a pediment which rests on a pair of Composite columns of verde antico. The principal objects are a small portal of giallo antico within the columns, and outside the columns a pair of flanking marble

statues in niches. In the SECOND CHAPEL, the ceiling is in the form of a flattened dome and painted continuously in fresco. The pediment of the altar rests on four Corinthian columns, of which one pair are of breccia gialla e nera, and the other pair breccia pavonazza. The balustrade in front of the altar is of Sicilian jasper with cornice of Carrara; there are in this chapel also two monuments, one on each side, nearly similar to those in the preceding chapel, with the exception that the columns which support the pediment are of lumachella. The THIRD CHAPEL is similar to the third chapel opposite.

At the extremity of the naves is a transept surmounted in the middle by a dome and lantern cupola. The dome, which is considered of the most beautiful form of any dome in Rome with the exception of that of S. Peter's, is particularly lofty, and merges at the apex in an angle of more than usual acuteness. The whole surface of the upper concave is painted very beautifully in fresco by Lanfranco; the drum is furnished with eight windows, and on the spandrels of the supporting arches four colossal figures of the four Evangelists are painted in fresco by Domenichino. Besides the two altars, one as is usual at each extremity, are two other altars, so placed as to flank the choir and face down each side nave respectively. Both altars at the extremities never having been completed, remain to the present time in an unfinished state, and are in fact nothing more than models of the intended plan of construction, comprising an altar table surmounted by a painted imitation upon the wall of a pediment and columns of verde antico.

The chapel on the right-hand side of the choir is in its area an octagon of unequal sides, four long and four short ones, and the ceiling, in the form of a dome with a lantern cupola, is lined with white and gilded coffers of stucco. The cornice is supported on eight Corinthian columns of dark bigio marble planted at the angles; on the walls there are three portals, one of which, an open one, faces down the side nave, as before stated; the eastern one communicates with the choir, and the western one serves as a side entrance to the building. The chapel on the left-hand side of the choir is similar to the preceding in form, and contains likewise three portals, the eastern one of which serves for a side entrance, and the others correspond in like manner with the two preceding, with the excep-

tion that the columns and other ornaments are not of the real material, but painted in imitation.

The choir, at the extremity of which is a tribune or absis, is comprehended within one of the arches which support the dome, and protected by a low balustrade of a rare sort of marble particularly referred to by Corsi as a remarkable specimen of *lumachella d'Astracane*, of which the prevailing colours are a dusky yellow, inclining here and there to a greenish hue, and intermixed with red. The semi-dome of the absis is divided by gilded ribs, with large fresco paintings by Domenichino in the intermediate spaces, representing the flagellation and glorification of S. Andrew. The lower concave is divided into three compartments, in each of which is a fresco painting by Mattia Preti, better known as "il Cavaliero Calabrese," representing in colossal figures the martyrdom of S. Andrew.

The high altar, placed at the entrance of the choir immediately within the balustrade, partly conceals the interior. It is constructed after the fashion of a magnificent pedestal formed of many different sorts of fine marble, pavonazzetto, giallo antico, and verde antico, &c.

S. PANTALEO.

A considerable thoroughfare leads from the Piazza di S. Andrea della Valle in a north-western direction, skirting the southern extremity of the Piazza Navona, to the bridge of S. Angelo. Within a short distance, at a spot where the street expands into an open space, and assumes the name of Via de S. Pantaleo afterwards, the church of S. Pantaleo is situated, on the right-hand side of the way. The church was originally built in 1216, by Pope Honorius III. Savelli, from which period there appears no account of its restorations till the early part of the seventeenth century, when it was conceded by Gregory XV. to an educational establishment of pious schools under the superintendence of the Signor Josef Calasanzio, a native of Arragon. Subsequently it was rebuilt by the architect Giovanni Antonio de' Rossi, with the exception of the present façade, recently constructed after an elegant Grecian model by the French architect Valadier, at the private expense of the Prince Torlonia.

The interior is in the form of a single nave with a broad

vaulted ceiling painted continuously in fresco, and arched spaces along the base for windows: the pavement is composed of red tiles and stripes of marble.

On each side of the church are three recesses, two of which, containing lateral chapels, are rectangular and extraordinarily lofty; the third, which on one side serves as a side entrance and on the other for a communication with the sacristy, is, as usual, an arched one. Between the two chapels, each of which is protected by a low marble balustrade, there is an interior communication by means of a small portal. There are no marble columns, or other decorations or objects worth relating, with the exception, in the first chapel on the right-hand side, of a tablet of marble engrafted on the wall, which contains an inscription relating to a large quantity of martyrs' bones that have been collected within the building. There is no transept, but the choir, elevated two steps above the level of the nave, is protected by a marble balustrade flanked by a pair of large antæ of Porta Santa. The ceiling of the choir, as well as the semi-dome of the absis by which it is terminated, is ornamented with richly gilded coffers.

The pediment of the high altar is of yellow Sienna marble, and rests on four fine Corinthian columns of Porta Santa, with gilded capitals and pedestals of yellow Sienna marble and fior di Persico. Above the altar, instead of an altar picture, is a bass-relief by Luigi Acquisti, representing the founder of the church, whose remains are preserved underneath in a magnificent sarcophagus of porphyry.

S. CARLO AI CATINARI.

Returning from the church of S. Pantaleo to the church of S. Andrea della Valle, and thence skirting the eastern flank of the latter, and afterwards the front and eastern flank of the annexed Theatine convent, the Via del Monte della Farina, which leads southward from the convent, is bounded at the farther extremity by the western flank of the church of S. Carlo ai Catinari, whose façade fronts southward towards a small piazza called the Piazza di S. Carlo. The title of "*S. Carlo*" is derived from S. Carlo Borromeo, to whom the church is dedicated, and that of "*Catinari*" from a manufactory of *catini*, or earthen vessels, which formerly existed on the spot.

It was built in the year 1612 by the architect Rosato Rosati, at the private expense of the Cardinal Gio. Battista Leni, with the exception however of the façade, which was constructed in a style not materially differing from the classical model usually adopted in the Roman churches, though somewhat superior, by the architect Gio. Battista Soria.

The interior is the finest exemplification of the model of the Greek cross upon a circular area to be met with in Rome, such as was originally intended to be applied to S. Peter's by Michael Angelo; consisting of a dome supported by four arches similar to the round or oval churches which have hitherto been described, as if the whole area were the nave, and the chapels on each side the periphery were the lateral chapels. Here, however, the depth of the arches being much more extended than ordinary, and the church on a much larger scale altogether, it were better to include it within the category of churches of a single nave, it being understood, however, with regard to the pavement, which is of inlaid marble, that it is wrought after one general design, radiating from a centre immediately under the dome, and encompassed by a border of red tiles extending within a few feet of the walls all round the building.

So much being premised, considering the church under the form of a church of a single nave accordingly, the vaulted ceiling, or in other words the soffit of the southernmost of the four arches of the dome considerably extended, is lined with white and gold coffers, and the pavement, as before observed, for the most part of inlaid marble. Close to the entrance, upon the gable, immediately flanking the door, are two basins of holy water, each supported by a white marble statue of an angel, of which the one on the left-hand side is remarkable as a singularly beautiful specimen of breccia gialla e nera, where the colours resemble a golden network spread upon a ground of black. The corresponding basin on the right-hand side is bianco e nero antico.

On each side, contained within deep arched recesses excavated out of the sides of the southern arch, are two lateral chapels, of which the ceiling of each is in the form of a small dome with a lantern cupola. Of those on the right-hand side, the FIRST CHAPEL contains no marble columns, but the altar picture, by Lanfranco, representing the Annunciation of the

Holy Virgin, is contained in a frame of giallo antico flanked by a pair of small pilasters of Sicilian jasper. In the SECOND CHAPEL the pediment of the altar rests on a pair of columns of Porta Santa.

Of those on the left-hand side, in the FIRST CHAPEL, the pediment of the altar rests on a pair of columns of verde antico, and the side walls are sheathed with different sorts of marble, including Africano of a particularly fine quality. In the SECOND CHAPEL the pediment of the altar rests on a pair of columns of very dark bigio.

At the termination of the nave, taking as the transept all the space underneath the dome and within its eastern and western supporting arches, the dome, which is magnificently spacious, one of the most lofty in Rome, and lighted by twelve large windows, is surmounted by a lantern cupola, and lined throughout the whole of the upper concave with white and gold coffers. And on the spandrels of the supporting arches the four cardinal virtues are very beautifully represented in fresco by Domenichino. At each extremity of the transept there is as usual a chapel, contained in the present instance within the western and eastern arches of the dome respectively, of which the soffits are lined with white and gold coffers. The pediment of the western altar rests on four columns of bianco e nero antico, and the altar picture representing the death of S. Anna is a chef-d'œuvre of Antonio Sacchi. Adjoining this chapel, upon the south-west pier, is the monument of Cardinal Gerdil, eminent for his literary and philosophical works, and upon the south-east pier opposite is a monument of Cardinal Fontana. On the right-hand side of the altar, near the north-west pier, is the door of the sacristy, in which chamber a pair of columns of breccia rossa marble are said to belong to the altar. The chapel on the eastern extremity is similar to the preceding, with the exception that the pediment of the altar is supported on four columns of Sicilian jasper. The altar picture, representing the martyrdom of S. Biagio, is an esteemed work of Giacinto Brandi.

The choir, contained within the northern arch of the dome, and elevated by two steps above the level of the transept, is protected by a low marble balustrade. The soffit of the arch is lined with white and gold coffers, and at the extremity is an

absis painted in fresco by Lanfranco, with the exception of a half-length figure of S. Carlo Borromeo, also in fresco, by Guido. The high altar, constructed by the architect Martino Lunghi, is placed within the absis, and the pediment, remarkably broad and lofty, rests on four fine columns of porphyry with gilded capitals. The altar picture by Pietro da Cartona, of extraordinarily large dimensions and containing a vast multitude of figures, represents the penitentiary procession of S. Carlo Borromeo during the time of the plague at Milan. On the left-hand side of the high altar is a small chapel, of which the altar picture, representing the martyrdom of S. Marco, is by Romanelli; and on the right-hand side is another chapel excavated, as it were, in the side of the supporting arch of the dome, and dedicated, according to an inscription above the portal, in raised letters of gilded bronze, "*Matri Divinæ Providentiæ.*" The latter chapel, of which the area is an oval of about nine by twelve feet in diameter, and the whole finished in the most perfect style possible, was built at the joint expense of the Queen of Saxony, Prince Torlonia, Cardinal and Secretary of State Lambruschini, and Monsignor Cadolini. The entrance, however, at right angles with the high altar, is always closed, and, consequently, a special application must be made to the custode to gain admittance. The vaulted ceiling is composed of white marble coffers with gilded mouldings, of which the contrast between the brilliant white of the material and the gilding is very striking. The pavement is composed entirely of very highly polished marble. The pediment of the altar, also of white marble, triangular in form, the lateral angles more than ordinarily acute, and ornamented with the most simple and elegant mouldings, altogether in a purely Grecian style, and in miniature proportions like a little gem, is supported on a small pair of fluted columns of Greek marble, and all the remaining surface of the walls is sheathed with polished marble.

The church of S. Carlo ai Catinari is remarkable, after the church of Gesu, for the numerous and important description of *funzioni* celebrated within its walls, including once every year a grand performance of high mass for the benefit of the souls of the departed members of the Philharmonic Society, on which occasion especially, the music is performed by the living members of the Philharmonic, and tickets are issued and seats pro-

vided after the manner of a fashionable morning concert in London. In the winter of 1840 the solemnity was conducted with peculiarly good effect and magnificence, and the entire disposable space within the church was crowded with company, among whom were Her Royal Highness the Duchess of Cambridge, Christina, Queen of Spain, all the principal Roman nobility, and the *élite* of foreign visitors.

S. CATERINA DE' FUNARI.

The Via de' Falegnami leads from the church of S. Carlo ai Catenari nearly in a south-east direction towards the Capitol. At its extremity, after passing the Palazzo Mattei, which is on the left hand of the street, the church of S. Caterina de' Funari, on the same side of the way, immediately beyond the palace, at a spot where the way expands into a small piazza, faces southward. The church is built upon the site of the ancient Flaminian circus, the area of which subsequently fell into the hands of cordwainers, who manufactured ropes there, whence the title "*de' Funari.*" As the church is the property of the nuns of a convent annexed to the north gable, and consequently almost continually closed, it is necessary in order to obtain admittance by a private door through the tribune into the interior, to make application at the convent, of which the entrance is in the adjoining street, close to the western flank of the building. With regard, however, to the southern gable on the exterior, the door is surmounted by a pediment which rests on a pair of fluted Roman Ionic columns of pavonazzetto, reliques apparently of some ancient building; and the frieze of the main entablature is ornamented in bass-relief, somewhat in the style of the frieze of Whitehall Palace in London, with massive festoons of fruit and flowers; comprising, however, other curious irregular figures, such as Catherine wheels, a pen and a dagger placed in the form of a St. Andrew's cross, &c.

The interior is constructed in the form of a single nave, with a vaulted ceiling of plain white stucco. On each side are three lateral chapels. On the left-hand side, in the FIRST CHAPEL the pediment of the altar rests on a pair of columns of nero antico; in the SECOND CHAPEL on a pair of columns

of verde antico; and in the THIRD CHAPEL there are no marble columns.

On the right-hand side and in the FIRST CHAPEL there are no marble columns. In the SECOND CHAPEL the pediment of the altar rests on a pair of columns of giallo antico, and in the THIRD CHAPEL on a pair of bigio.

The pediment of the high altar rests on a pair of columns of verde antico. Among the pictures, of which I will not undertake to indicate the position, one is a copy of a Saint Margaret of Annibale Carracci, said to be retouched by himself; another, the Coronation of the Madonna, is by Annibale Carracci; also an Assumption of the Holy Virgin, by Scipione Gaetano, and others by Muziani, Federico Zuccari, Marcello Venusti, and Girolamo Nanni.

S. MARIA IN CAMPITELLI.

The piazza in front of the church of S. Caterina de' Funari is an irregular open space, which extends for some distance in a direction a little to the eastward of south, and then terminates in a regular oblong area, called the Piazza di Campitelli, on the western side of which is the church of S. Maria in Campitelli. The church, built in the year 1658 by the architect Carlo Rainaldi at the expense of the inhabitants of Rome, for the express purpose of preserving a miraculous picture of the Madonna, was conceded to the "religious community entitled *Cherici regolari della Madre de Dio della congregazione di Lucca.*" The façade, composed altogether of travertino, comprising the Composite above the Corinthian order, is complicated in design and overwrought in ornament, consisting of a double entablature one above another, each supported by a superfluous number of columns and pilasters, and each surmounted by its respective pediment.

The interior is constructed in the form of a single nave, with a vaulted ceiling divided into panels of various shapes, of which the whole surface is whitewashed.

On each side of the church are three lateral chapels contained within deep arched recesses, of which the central one is more broad and more lofty than the others. Each recess is flanked by a pair of large fluted Corinthian columns of Carrara marble, 10 feet 10 inches in circumference, which support the main

cornice of the building; and similar columns occupy intermediate spaces between the recesses—twenty-two altogether, of which the shafts in size are too large for the building, and the capitals of stucco overproportioned to the shafts and overwrought with ornament.

On the left-hand side, the FIRST CHAPEL is protected by a balustrade of cotanella with cornice of bigio; the inside of the entrance-arch is sheathed with alabaster tablets with mouldings of pavonazzetto; the ceiling is a very flat dome, painted in fresco; the pediment of the altar is of yellow Sienna marble with frieze of verde antico, and rests on a pair of Corinthian columns of verde antico, with capitals, torus, and plinth gilded. Above the altar, instead of an altar-picture, is a bass-relief on white marble, enclosed in a frame of giallo antico. The above-mentioned pediment is surmounted by another of irregular shape and extraordinarily massive, of which the lower member, deformed by a multitude of projecting angles, is extended over the three sides of the chapel so as to form the cornice. On both side walls is a monument, the one similar to the other, with the exception that the principal object on one side is a male, and on the other a female figure in a pulpit, each a half-length marble statue in the attitude of a person preaching or addressing an assemblage of people. Underneath is a sarcophagus of bianco e nero, flanked by a pair of marble statues of infant angels, one of which holds a lighted torch pointing upwards, and the other, weeping, a torch extinguished, inclining towards the ground. The sarcophagus is supported on the backs of two lions of rosso antico, each lion resting on a pedestal; and the inscription, engraved on a small tablet of rosso antico engrafted on each pedestal, is on one side the monogram "*Umbra;*" on the other, "*Nihil.*" The whole is thrown into relief by a flat pyramid of rosso antico behind, engrafted on a tablet of verde antico with a border of giallo antico. The SECOND CHAPEL is protected by a balustrade of bigio with cornice of giallo antico. Being more lofty and broad than the others, as before observed, the entrance-arch springs from the main cornice which is extended over the three sides of the chapel and supported within, close to the entrance, by two pair of the large fluted columns of Carrara already alluded to, and also by two pairs of large fluted pilasters sheathed with Sicilian jasper and

verde antico, which columns and pilasters, from their large size, notwithstanding the spacious dimensions of the chapel, appear unreasonably crowded. The altar is faced with a tablet of Sicilian jasper wrought with fruit and vine-leaves in bass-relief. The altar-picture, of very large dimensions and enclosed in a frame of giallo antico, of which the mouldings are very finely wrought, is supported by a pair of marble statues of angels standing with arms extended upwards in an attitude particularly graceful. The whole of the back wall behind the altar is sheathed with giallo antico. The THIRD CHAPEL is protected by a balustrade of bigio with cornice of Carrara. The inside of the entrance-arch is sheathed with verde antico, and the vaulted ceiling is painted in fresco. The altar is faced with alabaster edged with red and white oriental jasper. The altar-picture is enclosed in a frame of giallo antico, and the whole remaining space of the back wall is sheathed with verde antico. On each side-wall is a monument, the one similar to the other, of which the principal object is a pyramid of yellow Sienna marble, in alto-relievo, planted on a pedestal of Sicilian jasper.

On the right-hand side of the church the three lateral chapels are similar in form and dimensions to the preceding, but the decorations very inferior, and the ornaments of marble substituted by painted imitations.

At the extremity of the nave is a transept, of which the main arch that divides it from the nave is so deep that on the left-hand side is a door leading to the sacristy, and on the other side the entrance to a small chapel excavated within it. The chapel is protected by iron rails, through which a view is to be had of the interior, which contains nothing apparently interesting, though, for aught I know, for I was alone when I visited the church, the miraculous picture of the Madonna, mentioned in the beginning, is preserved there. The ceiling in the middle of the transept is surmounted by a dome, of which the concave is painted in imitation of coffers, in chiaro oscuro. At each extremity is an altar, of neither of which I have preserved any memoranda.

The choir, comprising the space within one of the supporting arches of the dome, is terminated by an absis, painted in chiaro oscuro.

The absis contains the high altar, to which, however, there are no marble columns belonging.

The several altar-pictures in the church are attributed to the following artists,—Sebastiano Conca, Luca Giordano, Geminiani, and Baciccio.

S. ANGELO IN PESCARIA.

The thoroughfare which skirts the northern flank of the church of S. Maria in Campitelli, and leads south-west, is bounded at its farther extremity by the northern flank of the church of S. Angelo in Pescaria, which faces towards the fish-market and the Tiber. Both churches stand, as it were, back to back to each other, the latter situated close to ruins of the portico of Octavia, of which some of the columns are actually built in with the masonry. It was upon the walls of this church that Rienzi attached his placards; and on the night of the 20th May, 1347, assembled a meeting of the Roman people at midnight. The gable, facing towards the piazza and the Tiber, displays no distinctive character of architecture; but is built of bricks and whitewashed, like an ordinary dwelling-house, with the exception that a square brick tower, or bell turret, is appended to the north-western angle. The principal entrance on this gable being rendered inaccessible by a space enclosed on three sides by a low brick wall, surmounted by an iron railing, admittance is necessarily obtained by a small door on the northern flank of the building.

The interior, which is more spacious than from the outward appearance of the church one would imagine, is constructed in the form of a triple nave divided by compound piers, faced by fluted Roman Ionic pilasters of stucco. The ceiling of the middle nave is flat, and lined with painted coffers, and the pavement composed of red tiles.

The side naves exceed in breadth, with respect to the middle nave, the ordinary proportion; and the ceiling is a very wide elliptical vault, with groined arches. Each nave contains one lateral chapel, and a chapel at the extremity; and the left-hand, or northern nave, a baptistery in addition. In the left-hand nave the baptistery contains an ordinary font, without any decoration. In the lateral chapel there are no marble columns,

but the altar is faced with marble; and above it, instead of an altar picture, is a painted wooden figure of our Saviour on the Cross. The chapel at the extremity is protected by a balustrade of Carrara marble, inlaid here and there with yellow Sienna, which projects considerably, so as to enclose the three sides of a spacious, square, open area in front. The pediment of the altar, of Carrara marble, with frieze of Sicilian jasper, rests on a pair of Roman Ionic columns of bianco e nero antico, with capitals, torus, and plinth of white marble. The altar is faced with alabaster, of which the colours are pink, white, and yellow, surrounded by a moulding of fior di Persico.

In the right-hand side nave, and in the lateral chapel, there are no marble columns, but the altar is faced with inlaid marble wrought in arabesque. The chapel at the extremity is dedicated to S. Andrew, and protected by a balustrade of bigio, with cornice of Carrara inlaid with Porta Santa. The area is square, and the ceiling, in the form of a flattened dome, is lined with coffers ornamented with paintings. The pavement is of fine inlaid marble. The pediment of the altar, ornamented with gilding, rests on a pair of fine Roman Ionic columns, of Africano, with capitals, torus, and plinth gilded. The lower portion of the side walls is encompassed by a dado of verde antico, with a narrow cornice of giallo antico with mouldings of bigio, and a base of Africano. The whole of the upper portion is covered with pictures, all which, in addition to the altar picture, attributed to Vasari, represent various incidents in the life of S. Andrew the Apostle, the patron saint of fishermen, and therefore, appositely selected as the titular of the locality.

There is no transept, but at the extremity of the naves the choir, elevated by three steps above the level of the church, is protected by a low, massive balustrade of Carrara. The pavement is composed partly of inlaid marble, and partly of opus Alexandrinum.

The high altar is placed at the extremity. Its pediment rests on a pair of Roman Ionic columns of Porta Santa, with gilded capitals.

An oratory, to which there is a communication by a door in the right-hand nave, is appended to the southern flank of the building. It is a well-proportioned and highly decorated oblong chamber, of which the ceiling is a broad elliptical vault,

painted in fresco, with arched spaces for windows along the base, of which the mouldings are very richly ornamented with gilded carved work. The walls are covered with pictures, better preserved and hung in better light than is usual in the Roman churches.

A small door at the western extremity of the left-hand side nave leads to the belfry, which is furnished with an easy flight of steps, where the ancient columns of the Portico of Octavia before referred to, are built up in the masonry, and as they project beyond the face of the brickwork on the inside as well as on the outside, may be conveniently examined.

S. SALVATORE IN LAURO.

Returning, *per saltum*, to the church of S. Apollinare, already described, whence the thoroughfare from the piazza in front, to the bridge of S. Angelo is continued by the Via di S. Agostino and the Via de' Coronari, the church of S. Salvatore in Lauro is situated on the northern side of the latter street, a little below the entrance. The street is bounded by the northern flank of the building, whose western gable faces a small piazza. The church was built by the architect Ottavio Mascherino, about the year 1675, and conceded by Clement X., together with an annexed college, to the Marchegiani, who dedicated the building to the Madonna of Loretto. The college is inhabited by a congregation of friars, to whom the church now belongs, and who also superintend the "*Scuole Christiane*," established by Pius VI. about the year 1775, where the children of the poor are instructed in reading, writing, and arithmetic, and public lectures on civil architecture are given during the vacations. The church, however, was apparently built on the ruins of a more ancient edifice, and particularly the lower portion of the western gable, containing the principal entrance, composed of brick, and the upper part of tufa rubble, is altogether so loose and ill concocted that a pair of clumsy brick buttresses have been added to support it. Blind arches also, of the pointed form, appear in the masonry, as well as two upper members of a former pediment. There is, moreover, only one window—a plain casement window, as of an ordinary dwelling-house upon this gable. The entrance is raised by

three steps above the level of the piazza, and the jambs and lintel of the door are of white marble.

The interior is constructed in the form of a single nave, with a vaulted ceiling supported by broad arches, with arched spaces along the base for windows. The surface, conformably to the uncouth appearance of the exterior, is partly whitewashed and partly coloured yellow. The main cornice is supported by several columns, of which the material is concealed by a yellow wash similar to that already referred to, with which also the whole surface of the side walls of the building between the lateral chapels is covered. The pavement is composed of red tiles and stripes of coarse marble.

On each side are four arched recesses, three of which contain lateral chapels, and the fourth, between the second and third chapels, is appropriated on both sides to side entrances. All the chapels are protected by low marble balustrades. On the left-hand side, in the FIRST CHAPEL, there is nothing remarkable, with the exception of a pair of antæ of yellow Sienna marble which flank the entrance. The SECOND CHAPEL is flanked by a similar pair of antæ, and the pediment of the altar rests on a pair of columns of bianco e nero antico. In the THIRD CHAPEL the altar picture is a full-length portrait of S. Margarita da Cortona, accompanied by a little dog of a mongrel race, intended apparently to represent a spaniel, and introduced with reference to a particular incident in S. Margarita's life, which, owing to the barking of the dog, was the direct cause of her conversion, on an occasion when she was accidentally thus disturbed during a midnight interview with her lover. I am not able, however, to repeat the particulars correctly, though the story was circumstantially related to me by the old friar who officiated as sacristan. The side walls of the chapel are sheathed with breccia di Francia and other marble.

On the right-hand side of the church, and in the FIRST CHAPEL, the pediment of the altar is supported on the wall by brackets. In the SECOND CHAPEL the pediment of the altar rests on a pair of columns of verde antico. Between the second and the third chapels the arched recess which serves for a side entrance, as before stated, serves also the purpose of a small vestibule, that contains two monuments, one on each side wall, similar to one another, each contained

within a spacious niche sheathed with alabaster and edged with mouldings of the same material. Within the niche is a sarcophagus of Porto Venere placed on a pedestal of Carrara, on the face of which is engrafted a tablet of black marble, which contains the inscription. The sarcophagus is surmounted by a pyramid of Sicilian alabaster. The THIRD CHAPEL is flanked by a pair of antæ of Sicilian jasper, and the side walls are sheathed partly with the same material and partly with alabaster.

At the extremity of the nave is a transept, surmounted in the middle by a dome with a lantern cupola, and at both extremities, as usual, a chapel or altar, here elevated by three steps above the level of the pavement. In the chapel on the left-hand extremity a figure of our Saviour on the Cross is placed above the altar instead of an altar picture. It is of wood, painted in natural colours, bearing on the head a crown of gilded bronze, and dressed in a plain white linen garment like a shirt, that adds considerably to the effect of ghastliness. The cross is of giallo antico, engrafted on a large tablet of bianco e nero di Francia. The chapel on the right-hand side is similar in its construction to the preceding, with the exception that it is provided with an ordinary altar picture.

The choir, with an absis at the extremity, is contained within one of the main arches of the dome, and protected by a low balustrade of pavonazzetto of unusually fine quality.

The high altar is contained within the absis. Its pediment rests on a pair of columns painted in imitation of marble, and underneath is a magnificent sarcophagus of rosso antico.

The several altar pictures in this church are attributed to the following artists:—Giuseppe Ghezzi, Alessandro Turchi, Pietro da Cortona, Giovanni Perugini, and Antiveduto Grammatica.

The tomb of Pope Eugenius IV., of which I cannot precisely indicate the position, is said to be in the portico of the adjoining building, which circumstance, as the Pope died in 1447, so far establishes its antiquity.

S. MARIA IN VALLICELLA, OR, CHIESA NUOVA.

The Chiesa Nuova is situated about 300 yards south of the church of S. Salvatore in Lauro, and about the same distance

west of the centre of the Piazza Navona; no better direction in this part of the Campus Martius, where the streets and thoroughfares are so intricate and disjointed, can be given. The church, of the early history of which nothing seems to be known with certainty, existed originally under the name of S. Maria in Vallicella, on the spot where the present church, the Chiesa Nuova, was erected about the year 1580, by the architect Martino Lunghi the elder, under the joint auspices of Gregory XIII.,—of S. Filippo Neri, who had previously founded his order in 1558, had inhabited a convent, annexed to the church of S. Girolamo della Carità, conceded to him by Clement VII., and had resided thirty years in the neighbourhood, —and of Cardinal Cesi. The Chiesa Nuova, together with a magnificent convent annexed to the western flank, both together comprehended under one façade comprising the Corinthian above the Composite order of architecture, and facing southward upon a spacious piazza, is one of the most considerable objects among the buildings in Rome, especially when viewed by a spectator standing on the heights of the Janiculum. The frontage is about 300 feet in breadth, and contains three entrances, each entrance raised three steps above a spacious paved platform elevated by seven steps above the piazza.

The interior, extraordinarily spacious and lofty, is constructed after the designs of Pietro da Cortona, in the form of a triple nave, divided by compound piers faced with pilasters. The ceiling of the middle nave is a very broad cylindrical vault supported by arches, and with arched spaces along the base for windows, the whole surface, with the exception of a large central painting in fresco, profusely ornamented with coffers of various shapes and sizes, and carved work highly wrought and gilded. Figures also, large as life, of white stucco, in basso and alto relievo, are disposed in abundant groups at the angles. The main cornice, which is of unusual breadth, and composed of mouldings of white and gilded stucco, is supported by fluted pilasters of white stucco with gilded capitals. Above each of the arches which, springing from the piers, communicate with the lateral chapels, is a very large oval or circular painting surmounted by four large statues of angels of marble or white stucco as supporters; and above the figures, between the cornice and the spring of the vaulted ceiling, is a low attic.

The pavement is, for the most part, composed of stripes of coarse marble, with monumental tablets, and the remainder of inlaid work.

The ceiling of the side naves, like the ceiling of the side naves in the churches of S. Ignazio and S. Andrea della Valle, before described, consists of a series of domes belonging to the vestibules in front of each lateral chapel, and of the soffits of the arches which divide the vestibules from one another. This style of construction, owing to the considerable depth of the sides of the piers towards the middle nave, which are sheathed with marble, and ornamented in a corresponding style with the walls of the lateral chapel on the other side, has an extraordinarily massive effect; such, in fact, as if—when viewed by a spectator standing in the middle nave—the whole church, with its side naves and lateral chapels, were sculptured, cut, or carved out of one single solid block of material. In both side naves are five lateral chapels, contained within arched recesses, each protected without by a low marble balustrade, and within communicating with one another by small portals. The sides of the main piers and the side walls of the lateral chapels, ornamented in a corresponding style, are sheathed with giallo antico, verde antico, Africano, fior di Persico, Porta Santa, Sicilian jasper, and alabaster. The pediments of the altars, various in form, some triangular and others circular, are all of marble, supported by Corinthian columns of different sorts of coloured marble, with capitals of white marble. The interior of every one is uniform, consisting of the entrance arch in front; and in the rear an absis, of which the semidome is divided by perpendicular ribs, and the spaces between the ribs ornamented with painting.

In the right-hand side nave, in the FIRST CHAPEL the pediment of the altar rests on a pair of columns inlaid with alternate stripes of dark and light-coloured marble on a flat surface, to imitate fluting. The altar picture, representing the Crucifixion of our Saviour, is by Scipione Gaetano. In the SECOND CHAPEL the pediment of the altar rests on a pair of columns of Porta Santa. The altar picture of a Dead Christ is a copy of a *chef-d'œuvre* of Michael Angelo da Caravaggio, of which the original is in the Vatican. In the THIRD CHAPEL the pediment of the altar rests on a pair of columns of giallo antico.

The altar picture is by Girolamo Muziano. In the FOURTH CHAPEL the columns of the pediment are of Sicilian alabaster, and in the FIFTH CHAPEL of white marble, and fluted.

In the left-hand side nave and in the FIRST CHAPEL, the columns of the pediment are similar to those described before in the first chapel opposite. The paintings are by the Cavaliere d'Arpino. In the SECOND CHAPEL the pediment of the altar rests on a pair of columns of Porta Santa. In the THIRD CHAPEL, on a pair of giallo antico. In the FOURTH CHAPEL, on a pair of lumachella a occhio di pavone roseo. The altar picture, representing the Visitation of the Holy Virgin to S. Elizabeth, is by Federico Baroccio. In the FIFTH CHAPEL the pediment of the altar rests on a pair of columns of pavonazzetto.

At the extremity of the naves is a transept surmounted in the middle by a dome, of which the drum is particularly small in the diameter, and lofty, and the concave above remarkably flattened. It is surmounted by a lantern cupola. The surface of the concave is painted in fresco, as are also the spandrels of the four supporting arches. In addition to the chapels, one at each extremity, there are two others, both very magnificent, and so situated, flanking the choir and high altar, as to face down the two side naves respectively. The chapel at the right-hand extremity is contained within one of the supporting arches of the dome, of which the soffit and sides are covered with paintings, chiefly in fresco. The pediment of the altar rests on a pair of columns of verde antico; and the altar picture, representing the Coronation of the Holy Virgin, is by the Cavaliere d'Arpino. The altar is flanked by two niches, each containing a marble statue by Flaminio Vacca, and the whole remaining surface of the walls is sheathed with marble. The chapel on the left-hand extremity is similar to the preceding, with the exception that the altar picture, representing the Presentation of the Holy Virgin, is by Federico Baroccio.

Of the two chapels flanking the choir and high altar, the left-hand one, close and at right angles to the preceding, facing down the left-hand side nave, is dedicated to S. Filippo Neri, whose mortal remains are deposited under the altar. Accordingly one or more lights are burning continually before it, barely sufficient, however, to illuminate the gorgeous decora-

tions of the shrine, without quite dispelling from the mind the sensations of silence and darkness. Here, accordingly, some eight or ten people are generally on their knees in the transept in front of the chapel; three or four more, perhaps, behind the others, removed to a greater distance in the nave; and now and then one or two advanced within the chapel, close to the steps of the altar. The entrance is a broad round-topped arch, sheathed upon its face and inside with Porto Venere of very superior quality. The arch, at the same time, serves as the support of a handsome organ. The area is an octagon of unequal sides, and the ceiling an oval and considerably flattened dome, whose surface is richly ornamented with gilding. The walls are painted by Cristoforo Pomarancio, representing events in the life of S. Filippo Neri, and the whole remaining surface sheathed with the finest and rarest sorts of marble ingeniously inlaid and wrought in minute and delicate designs. The altar, elevated three steps above the level of the chapel, is contained within a recess excavated in the side of the octagon opposite the entrance, and protected by a low balustrade of verde antico. It is surmounted by a small three-quarters dome, with a lantern cupola supported on four columns of Sicilian alabaster. The concave surface of the dome is lined with gilded coffers; and the altar picture, enclosed in a plain, broad, gilded frame, very highly burnished, is a mosaic portrait of S. Filippo Neri, a copy from an original by Guido, preserved in the adjoining convent. Immediately in front of the altar, on the face of which is engrafted a cross of shining silver, is a very small and very beautiful white marble statue of the Infant Saviour.

The chapel, corresponding to the preceding on the right hand of the choir and high altar, and underneath an organ similar to the other, was constructed by the Cavaliere Fontana, and consists of a small vestibule, and a larger chamber within it. The area of the vestibule is oblong, the ceiling vaulted with groins, and the whole surface richly wrought and gilded. The walls are lined with pilasters, and the whole intermediate space sheathed with fine marble, such as verde antico, giallo antico, Africano, and Sicilian jasper. The chamber beyond is octagonal in area, with a ceiling in the form of an oval dome, profusely ornamented with gilded carved work, interspersed with white stucco figures in alto-relievo. The eight walls, with the exception of

two which are each occupied by a picture, are covered entirely with sheathing and ornaments of marble. The altar is contained within a deep arched recess, and surmounted by a pediment, which rests on two pairs of columns of Sicilian jasper. The recess is flanked by a pair of vacant niches, each between a pair of columns of Sicilian jasper, similar to those of the altar. The altar picture, by Carlo Maratta, representing S. Carlo Borromeo and S. Ignazio praying to the Holy Virgin, is contained within a fixture frame, of which the mouldings are of Sicilian jasper and verde antico.

The choir, at the extremity of which is an absis, whose semidome is painted in fresco by Pietro da Cortona, is contained within one of the arches which support the dome, extended to a considerable depth. It is elevated by one step above the transept, and protected by a low marble balustrade. At the entrance are two similar monuments, one on each side, of which the principal object is a pediment supported on a pair of small columns of bianco e nero. The high altar, elevated by seven steps above the choir, is contained within the absis. The pediment rests on four columns of very light-coloured Porta Santa, with gilded capitals. The altar picture, representing the Holy Virgin surrounded by Angels, is by Rubens; and there are also two other pictures by Rubens, on each side the altar, one representing S. Gregory and S. Papias the Martyr, and the other S. Nereo, S. Achilleo, and Sa. Domitilla. On the altar table is a magnificent ciborium, constructed by Ciro Ferri. It is composed of gilded bronze, studded with precious stones, and flanked by a pair of statues of angels, of gilded bronze.

Near the extremity of each of the side naves, close to the fifth lateral chapel, is a small door, of which the one on the right-hand nave leads into the street, and the other in the left-hand nave communicates with the sacristy, and thence with the convent annexed to the church belonging to the friars of the order of S. Filippo Neri. The sacristy, remarkable for the flatness of its vaulted ceiling, was constructed, together with the convent, by the architect Borromini. Upon the surface of the ceiling a representation of the Archangel bearing the sympbols of our Saviour's passion to heaven, is painted in fresco by Pietro da Cortona; and above the altar, instead of an

altar picture, is a statue by Algardi, of S. Filippo Neri. There is also a small chapel within the sacristy, of which the altar picture is an esteemed work of Guercino.

From the sacristy visitors are conducted by the custode to the upper story of the convent, where the apartment of S. Filippo Neri, with the original articles of furniture still in their places, including the altar at which he celebrated the mass, is preserved in the same state as it existed in his lifetime. Upon the vaulted ceiling, however, painted in fresco by Pietro da Cortona, is a representation of S. Filippo on his knees at his devotions. In this room also is preserved the original portrait of S. Filippo, by Guido, from which the mosaic in his chapel in the church, before referred to, was copied.

Hence those persons who feel inclined to see the friars of S. Filippo Neri, whose vows, by the way, bind them to their regulations only so long as they are contented to remain within the walls, are very freely permitted to promenade the spacious corridors, and visit their habitations.

S. MARIA DELLA PACE.

The church of S. Maria della Pace, which is situated within a very short distance westward of the northern extremity of the Piazza Navona, was built about the year 1483 by Sixtus IV., on the termination of the wars with the Turks, and being dedicated to S. Maria della Pace, to celebrate the pacification of Christendom, was at the same time conceded, together with a convent annexed, to the canons of S. John Lateran. The architect of the church was Baccio Pintelli, but the convent, or at any rate a cloister belonging to it, was designed by Bramante. About the year 1660 it was restored by Pietro da Cortona, under the auspices of Alexander VII., and about the year 1820 transferred by Pius VII. from the canons of S. John Lateran to a congregation of Irish Dominicans, who restored the church and convent. The offices are performed at present by the secular priests of the Collegio Romano.

The church faces to the south-west towards a small piazza, and upon the eastern flank may be observed at the upper part of the building a flying arch constructed for the purpose of connecting it with the convent, as was the universal practice to

do in all the churches and convents belonging to the Jesuits. The entrance is through a semicircular hexastyle portico, elevated by three steps above the piazza, and supported on Doric columns of travertino. The ceiling of the portico is in the form of a flattened semidome, and the jambs and lintel of the door which leads into the church are of white marble.

The interior consists in the first place of an oblong vestibule, or sort of *narthex*, of which the longer sides are in a transverse direction, communicating by means of a broad and lofty open arch with the body of the church, of which the area is octagonal. The ceiling of the vestibule is very lofty, and vaulted with ribbed groins, which converge upon a circular embossed ornament in the centre. The pavement is of inlaid marble. At each extremity, on the right hand and on the left, is a chapel. The chapel on the right hand is contained within an arched recess, above which the whole portion of the wall as high as the cornice is occupied by the celebrated fresco painting by Raphael, of the Sibyls—the Cumæan, the Persian, the Phrygian, and the Tiburtine—all represented at the moment of divine inspiration, surrounded by a choir of angels who hold the tablets and appear to be dictating. So that the supernatural prophetic qualities attributed by the Pagans to these mysterious beings are here thus unequivocally acknowledged by the Roman Catholic hierarchy, and themselves actually included with the angels among the host of heaven. The figures are of colossal size, and the colours, said to have been recently restored, are in good preservation. Above, the whole lunette formed by the vault of the ceiling upon the cornice is painted in fresco by a Florentine artist, Rosso. Within, the chapel is very splendidly decorated with marble bass-reliefs, statues in niches, and small white marble columns wrought in low bass-relief in the style of Sansovino, and above the altar, instead of an altar-picture, is a magnificent bronze group in bass-relief by Cosmo Fancelli, representing the deposition from the cross.

Of the chapel at the left-hand extremity, opposite to the preceding, I have no memoranda, but the lunette corresponding to the other, formed by the vaulted ceiling on the cornice, and also the lunettes similarly formed on both long sides of the oblong, are also painted in fresco by the artist Rosso.

Passing through the open arch of the vestibule into the body

of the church, the interior is constructed in the form of a Greek cross upon an octagonal area, and the ceiling is an octagonal dome with a lantern cupola. Of the dome, the lower portion or drum contains eight windows. The pavement is of inlaid marble, comprising an emblazonment of the armorial bearings of Alexander VII. as a central ornament.

On each side of the entrance, upon three sides of the octagon, are three round-topped arched recesses, two of which contain lateral chapels, and the remaining one on the right hand serves for a side entrance to the church from the street, and on the left hand for a communication with the sacristy, and immediately above each of the lateral chapels is a fresco picture, painted upon a large square surface: one representing the visitation of S. Elizabeth by Carlo Maratta; another, the presentation of the Holy Virgin in the Temple, by Baldassare Peruzzi; a third, the Nativity of the Holy Virgin, by Francesco Vanni of Sienna; and the fourth, the Death of the Holy Virgin, by Giovanni Maria Morandi.

On the left-hand side, the FIRST CHAPEL, which is in the form of an absis, is protected by a balustrade of giallo antico, and the side walls are painted in a very striking manner in fresco. The SECOND CHAPEL, similar in form to the preceding, is protected by a balustrade of light bigio. Above the altar the wall is covered continuously with fresco painting, and the side walls are sheathed with large blocks of remarkably fine Africano, with edges bevelled like a rusticated basement, which sheathing, comprehending the angles at the entrance, extends some distance to the right and left outside the chapel. The deep colours of the Africano marble, and the fresco painting above the altar, have a grave effect, and blend together very harmoniously.

On the right-hand side, the FIRST CHAPEL, similar in form to the first chapel opposite, is protected by a balustrade of giallo antico. On the right-hand wall is a monument consisting of a fine sarcophagus of breccia di Francia, above which is a bass-relief of the Holy Trinity in bronze, flanked by a pair of niches containing each a marble statue of an angel kneeling. In the SECOND CHAPEL, which is more spacious and lofty than the others, the pediment of the altar rests upon a pair of columns of Sicilian alabaster. On both sides is a monument

nearly similar to each other, of which the principal object in each is a sarcophagus of white marble, surmounted by a white marble statue, one a male and the other a female figure, in a reclining position, of which the head and body being raised nearly perpendicular, and the head supported by the hand and elbow, the lower limbs are extended horizontally. Each sarcophagus is supported on the backs of a pair of sphinxes of white marble, and of white marble also are a number of folio volumes, which, as if cast on one side with careless profusion, lie strewed below upon the ground.

The choir, contained within one of the supporting arches of the dome, and elevated by three steps above the level of the church, is protected by a low marble balustrade.

The high altar, constructed by Carlo Maderno, is contained at the extremity of the choir within an absis, of which the ceiling of the semidome is painted in fresco by Francesco Albano. Its pediment rests on four columns of verde antico.

Among the artists to whom the several altar pictures in this church and the paintings on the walls and ceilings of the chapels are attributed, are Lazzaro Baldi and Baldassare Peruzzi.

S. MARIA DELL' ANIMA.

The church of S. Maria dell' Anima, which faces nearly due east, is situated between the church of S. Maria della Pace and the Piazza Navona. It was originally built about the year 1400, with funds bequeathed by the will of a devout Fleming, described in the Italian accounts by the concise title "*un certo Giovanni Pietro.*" About the middle of the fifteenth century the church was considerably enlarged by the architect Giuliano Sangallo, at the expense of the Austrian Government, who annexed to it an hospital; though subsequently no account is given of the restorations, which must necessarily have since taken place.

The façade fronting the east, as before stated, remarkably lofty, and comprising three orders of architecture, is built of brick with three entrances, each surmounted by a pediment of white marble, supported on a pair of fluted columns of the same material; and the jambs and lintel of the central portal are of Porta Santa.

The interior is constructed in the form of a triple nave, divided by compound piers of an unusual height, faced by flat pilasters with irregular capitals. The vaulted ceiling of the middle nave, with exceedingly small arched spaces along the base for windows, is plain and whitewashed. The pavement of the whole church is composed of inlaid marble, blue and white. Close to the entrance on the right and on the left-hand side upon the gable wall are two very handsome monuments, of which the one on the right hand, surmounted by a pediment resting on a pair of columns of Africano, comprises a sarcophagus of Africano and other ornaments. The one on the left hand is similar, otherwise than that the pediment rests on a pair of columns of verde antico.

The ceiling of the side naves, instead of being lower according to the usual construction of the Roman churches, is of equal height with the ceiling of the centre one, so that all three naves, and also the choir at the extremity, are comprehended under the same pitch of vaulting, supported on groined arches, plain and whitewashed. In each there are four arched recesses, all containing lateral chapels, which recesses, owing to the formation of the church above alluded to, are very nearly double the ordinary height, and of depth proportionate. The form is that of an absis, of which the semidome is painted in fresco, as are also the side walls of several. The majority also contain monuments comprising statues and other considerable decorations, of which I have preserved no memoranda notwithstanding.

In the right-hand side nave and in the FIRST CHAPEL the pediment of the altar rests on a pair of columns of bigio. The altar picture, by Carlo Saraceni, called the Venetian, is a portrait of Bishop S. Benone. In the SECOND CHAPEL the pediment of the altar rests on a pair of columns of breccia rossa. The altar picture, by Gemignani, represents the Madonna and S. Anna. In the THIRD CHAPEL the pediment of the altar rests upon a pair of columns of bigio brecciato. The fresco painting on the walls is by Sermoneta. Instead of an altar picture a large figure of our Saviour on the Cross is placed within a niche above the altar. In the FOURTH CHAPEL the pediment is of cotanella very highly ornamented, and surmounted at each extremity by a pair of marble statues of

angels kneeling. It is supported on a pair of columns also of cotanella. Instead of an altar picture, placed within a niche, is a marble Pietà, or group consisting of a statue of the Holy Virgin bearing on her knees the dead body of our Saviour, a copy by a Florentine artist, Nanni Baccio Bigio, of the original in S. Peter's by Michael Angelo.

In the left-hand side nave and in the FIRST CHAPEL the pediment of the altar rests upon a pair of columns inlaid with perpendicular stripes of different coloured marble, on a plain surface, in imitation of fluting. The altar picture is by Carlo Veneziano, and the fresco paintings on the walls by Giovanni Mielle. In the SECOND CHAPEL the pediment of the altar rests on a pair of columns of breccia di Francia. In the THIRD CHAPEL the pediment is constructed upon a very pure Grecian model and supported on a pair of columns of travertino or some coarse marble, coloured with extraordinarily bad effect in imitation of giallo antico. In the FOURTH CHAPEL the pediment of the altar rests upon a pair of columns of Porta Santa.

In addition to the pictures above cited there are others mentioned of which I am not able to indicate the position. For instance, in one of the preceding chapels dedicated to the Madonna the altar picture is by Girolamo Nanni, and there are also two fresco paintings by Bassetti, one of the Nativity and the other of the Circumcision of our Saviour, and the walls are painted in fresco by a Flemish artist, Michele Coellier; and in another chapel the altar picture of a dead Christ and other paintings are by Salviatti, and the walls are entirely covered with fresco paintings by the above-mentioned Michele Coellier.

There is no transept, but at the extremity of the naves the choir, of very considerable depth and raised by one step above the level of the naves, is protected by a marble balustrade. The ceiling, a vault with arched spaces along the base for windows, as before observed, of the same pitch as that of the middle nave, is very richly gilded, as is also the semidome of an absis at the extremity. The pavement is of inlaid marble similar to the pavement of the naves, but superior. Close to the entrance, on the right hand and on the left, are two magnificent monuments—one of Adrian VI., designed by Baldassare Pe-

ruzzi, and sculptured by Michael Angelo Senese and a Florentine artist, Niccola Tribolo; the other, of Cardinal Andrea of Austria, sculptured by a Flemish artist, Egidio della Riviere. In the monument belonging to Adrian VI., though I am unable to say with certainty which is the one and which the other, the principal objects are a splendid marble frontispiece enclosing a pediment, supported on four very large columns of Africano, placed in a row, within the central intercolumnial space of which is a bass-relief in white marble, and in the other flanking spaces a pair of marble statues in niches.

The monument on the other side is similar to the preceding, with the exception that of the four columns which support the pediment two only are of Africano and the other two of Porta Santa.

The high altar is situated at the extremity of the choir within the absis: its pediment rests on a pair of very large columns of Porta Santa, and the paschal candlestick in front is a shaft of white alabaster. The altar picture of the Madonna surrounded by angels and saints, is of very large dimensions, and painted by Giulio Romano, and there is also on the wall close by another very large picture, by what artist I cannot say.

Among a variety of monumental tablets engrafted on the walls in the side naves and on the piers which I have not referred to are two especially near the entrance of the choir, in each of the side naves, one close to a side door from the street, and the other close to the door which communicates with the sacristy. The latter, sculptured by Niccola de Mas, is the monument of the Duc de Cleves, comprising a marble bass-relief, on which is represented Gregory XIII. giving him his sword. The other is the monument of Luke Holstein, native of Hamburgh, and a celebrated librarian of the Vatican, who died in Rome in 1661.

S. AGNESE.

The Vicolo de' Lorenesi leads eastward from the church of S. Maria della Anima into the Piazza Navona near the northern extremity, and the church of S. Agnese is situated on the western side, one of the long sides of the oblong area about the centre. It was built about the year 1650 by the architects Borromini and Girolamo Rainaldi, under the auspices of Inno-

cent X. Pamphili, who had previously inhabited a palace close on the other side of the piazza. The exterior, which is of travertino, is the work of Borromini, and is constructed in a style not only superior to most other works in Rome of the same artist, but surpassing the greater part of the Roman churches in magnificence. It consists of a central concave portion covered by a dome with a turret and cross somewhat in the style of S. Peter's, and flanked by a pair of wings, each ornamented with a clock and surmounted by a bell turret. All three portions are planted upon a broad stylobate elevated by eight steps above the piazza, and crowned upon the summit by a continuous balustrade, on which are placed a row of statues. From the stylobate three separate flights of three steps each ascend to three entrances, on each side of the central one of which may be observed engrafted on the wall in duplicate a tablet of marble bearing the following curious inscription, intended to impose a restriction on the privilege of the sanctuary of the altar, and to confine to the interior of the church exclusively the limit of protection granted to criminals and assassins, which was previously extended to the steps outside:—"Per ordine di Nostri Signori di 16 Agosto, 1838. L' immunità ecclesiastica in questa chiesa si restringe alla sola porta, restando esclusi li gradini della medesima." The expression, however, "alla sola porta," &c., seems after all to leave the point, as to the limit in question, whether actually within or without the door somewhat disputable.

The interior is constructed in the form of a Greek cross, upon a circular area. The ceiling, the spacious and lofty dome of Borromini, surmounted by a well-lighted lantern cupola, is painted continuously in fresco over the whole of the surface by Ciro Ferri and his scholar Corbellini, and the spandrels of the supporting arches are also painted in fresco by Baciccio. The dome, planted on a very broad gilded cornice, contains eight windows and eight gilded pilasters in the intermediate spaces, and its richly-coloured concave is particularly remarkable for the extraordinary optical effect produced on a sunshiny day by the beams of light that converge from the eight points in the circumference to a centre, and reflect the variegated tints of the surface to such an extent that the whole inner space becomes suffused with the colorific particles, and as

it were a celestial vapour hovers above the head of the spectator.

Immediately above the entrance is the monument of Innocent X., the founder of the building, sculptured altogether of white marble, by Giovanni Battista Maini; and on each side of the periphery, between the entrance and the high altar opposite, are three lateral chapels, the central one of which is contained within one of the arches which support the dome, and the two flanking ones within smaller arched recesses. In the intermediate spaces are planted eight magnificent fluted Corinthian pilasters of cotanella marble, that support the gilded cornice above referred to, and the whole remaining surface of the walls is richly decorated with marble sculpture and sheathings of fine marble.

On the right-hand side. In the FIRST CHAPEL, the whole interior of which is rich in ornament, a bass-relief of S. Alexis, by Francesco Rossi, is placed instead of an altar picture above the altar. In the SECOND CHAPEL, dedicated to S. Agnese, the whole of the soffit and sides of the main arch which contains it are sheathed with fine marble, as is also the whole surface of a large niche above the altar, in which, instead of an altar picture, is placed a marble statue by Ercole Ferrata of S. Agnese, represented at the moment of her martyrdom, when tied to a stake, the flames are beginning to encompass her body. The THIRD CHAPEL, similar to the first chapel, is rich with marble sculpture, including a marble bass-relief by Ercole Ferrata, instead of an altar picture.

On the left-hand side the FIRST CHAPEL is similar to the first chapel on the other side, and contains, instead of an altar picture, another bass-relief by Ercole Ferrata. The SECOND CHAPEL, contained in another of the main arches of the dome, is similar to the second chapel opposite, with the exception that it contains, instead of a statue of S. Agnese, a statue of S. Sebastian, underneath which is placed a sarcophagus of cotanella marble. It is said to have been an ancient statue remodelled by Paolo Campi, and is contained within a niche sheathed with verde antico, on which is sculptured in alto-relievo a colonnade with a groined ceiling supported on columns diminishing regularly according to the rules of perspective, that, possibly, since Girolamo Rainaldi, the architect of the interior of the

church, was a contemporary of Borromini, originated the idea subsequently improved upon by Borromini in his portico in the Spada Palace, described page 390. The THIRD CHAPEL is similar to the third chapel opposite, and contains, instead of an altar picture, a bass-relief by Antonio Raggi. All the lateral chapels on both sides above referred to are finished in the most superb style possible, though the ornaments, over and above those already mentioned, are various and complicated.

The choir is represented by the space within the western of the main arches of the dome, of which the soffit is sheathed with marble and alabaster, including a considerable proportion of alabaster called "*fiorito*."

The high altar is placed at the extremity. Its pediment rests on four magnificent fluted Corinthian columns of verde antico, with gilded capitals, two formerly belonging to the arch of Marcus Aurelius in the Corso, together with two others similar, which latter pair are now in the Corsini chapel in the Basilica of S. John Lateran. Above the altar, instead of an altar-picture, is a splendid sculptured marble group of statues by Domenico Guidi, representing the Holy Family.

The church of S. Agnese is supposed to be built upon the site of an ancient Roman *Lupanar*, which existed on the spot in the reign of Dioclesian, whither S. Agnese being conducted before she suffered torture, a wonderful miracle is recorded in the Ecclesiastical Chronicles, to the effect that the sudden spontaneous growth of her beautiful ringlets covered her in a moment from head to foot like a garment, and that one or more of the most audacious of her persecutors was struck blind simultaneously. The entrance to the chamber in question underneath the church, is by a small door on the right-hand side, by a flight of twenty-six steps, on the wall of which may be observed on descending, a marble tablet bearing the following inscription in reference to the above-mentioned miracle, "Ingressa Agnes hunc turpitudinis locum, angelum Domini præparatum invenit."

The ceiling of the chamber, or more properly speaking of two or three chambers of small dimensions, sufficiently conformable in appearance to the history related, is a groined brick vault, supported on Doric pillars of enormous calibre, the same as there is every reason to believe, that in former days sustained

the steps or seats for the accommodation of the spectators of the circus of Alexander Severus, the limits of which, as stated in another place, were identical with the area of the modern Piazza Navona. A small portion of the ancient pavement of coarse mosaic appears to be yet in existence; the remainder has been replaced at a later period with blue and white marble, inlaid in semi-hexagonal pieces, and two dismantled altars on the walls, of which an imperfect view is obtained by the taper carried by the sacristan, bear sufficient testimony that the spot was converted to a place of Divine worship in the early ages of Christianity. Above one of these, Innocent X. at the time when he built the church, caused a marble bass-relief by the sculptor Algardi, representing S. Agnese in the costume of Eve driven from Paradise, and two Roman soldiers in the uniform of Highlanders, whose robust forms and attitude are well contrasted with the timid cowering figure of the saint, to be placed above the altar.

On the occasion when I visited the church, on returning from the crypt, being struck with the extraordinarily aged appearance of the priest, who, in the habiliments of the Greek church, and a long white beard reaching to his middle, was officiating with a firm step and elastic genuflexions, though his voice was tremulous and his figure bowed down with age, at the altar of S. Agnese—I was informed on making inquiry of the sacristan that the personage in question was actually ninety years old, a native of Constantinople, by name Pietro Duas, born a Mussulman, and had embraced the faith of the Greek church sixty years ago. It is, however, no uncommon sight in Rome to see the ceremonies of the Greek or Armenian worship proceeding at the same time, and in the same church, with the Roman Catholic offices, under the directions of the respective priests at different altars. The bishop of the Greek church is moreover a striking personage in all the grand processions, remarkable for his long black beard, fine countenance, tall athletic figure, and magnificent costume.

S. GIACOMO.

The church of S. Giacomo is situated a little further to the southward, nearly opposite the church of S. Agnese, on the

eastern side of the Piazza Navona. Notwithstanding that it is the national church belonging to the Spanish Government, I find no accounts of its history, nor have I anything further to add to the reference already made to it in the first section of this chapter. As, however, at the time when I visited it in 1842, it was in progress of restoration, though the interior was then completely denuded of all its decorations, it may be proper in the present place to indicate the position. The exterior, facing towards the Piazza, consists, as before observed, of a remarkably broad plain brick gable, containing in the upper portion a circular window. The principal entrance, however, on this quarter, is closed continually, and admittance obtained at present by a side entrance on the northern flank.

S. LORENZO IN DAMASO.

From the Piazza di Pasquino, situated close to the south-west angle of the Piazza Navona, the Via del Vecchio Governo leads towards the bridge of S. Angelo. A few paces below the entrance of the latter street, the Viccolo dei Leutari, the street where the statue of Pompey, called the Spada Pompey, was found, diverges to the left, extending in a circuitous direction to the southward, skirting the flank of the church above cited, whose façade, under the same frontage as the façade of the Palazzo di Cancelleria, bounds a portion of one side of the Piazza della Cancelleria.

The church was originally built in the year 380 by Pope Damasus I., in honour of S. Lawrence the Martyr, and conceded to a chapter of canons which, at present existing, are the most ancient establishment of the sort in Rome. In the fifteenth century it was rebuilt, and the magnificent palace of the Cancelleria attached to its southern flank, after the designs of Bramante, by Cardinal Riario, nephew of Sixtus IV. It suffered considerable dilapidations during the French dynasty, but was finally restored by Pius VII. to the condition it is in at present.

Immediately within the principal entrance is an inner portico or narthex, indicative of the ancient origin of the building, though the breadth, in the present instance, is so great, that the area very nearly approaches a square, of which the ceiling

consists of a double elliptical groined vault, springing on one side from the gable wall, on the other side towards the nave from a row of piers, and from a row of piers in the middle. The whole surface of the portion nearest the entrance is painted in fresco, partly in colours and partly in chiaro oscuro; and at each extremity on the right and on the left of the spectator, standing at the entrance, is a chapel, of which the one on the right hand is contained within a shallow arched recess sheathed with marble, and protected by a low marble balustrade which encloses a square open area in front. The chapel on the left hand is similarly protected by an open area in front, enclosed by a balustrade; but the arched recess is a deeper one, and its ceiling, in the form of a flattened oval dome, is painted in fresco. The ceiling of the portion of the portico nearest the nave is plain and whitewashed, and instead of chapels at the extremities, there is on the right-hand side a side door which communicates with the Viccolo dei Leutari; and on the left-hand side, within a very small space enclosed by iron rails, a baptismal font, consisting of an urn of bigio, supported on a pedestal of white marble, bearing on one of its sides a very beautiful ancient-looking marble bass-relief, representing our Saviour baptized by S. John the Baptist. Close to the font is a side door opening into the peristyle of the quadrangle belonging to the palace of the Cancelleria.

Entering the church through the open arches of the inner portico, the interior appears to be constructed in the form of a triple nave, divided by piers. The ceiling of the middle nave, of which the breadth in proportion to the length is very considerable, owing to the large portion cut off from the church by the portico—that is to say, about 21 yards to 27 yards—is an elliptical vault painted in imitation of coffers, and comprising on each side one single shallow lunette, stretching from end to end upon the cornice, and containing one window. The pavement is composed of red tiles.

The ceiling of the side naves is a groined vault, and in each are two lateral chapels. In the right-hand nave the FIRST CHAPEL has the appearance rather of a chamber, which at some later period has been appended to the flank of the building in such a manner that a considerable portion of the area projects outside. It is protected by a glass framed partition, with a glass door in the

middle, and the interior furnished with three or four rows of benches like a chapter-room. Opposite to the entrance is an altar, and above the altar, instead of an altar picture, is a large figure of our Saviour on the Cross, relative to which a miraculous history is related by the sacristan, to the effect that Saint Bridget, or Saint Brigida, of whom a marble bust is supported by a bracket on the wall opposite the altar, on the left hand of the spectator, close to the entrance, was addressed in articulate words on some occasion, relative to which I was not precisely informed, by the figure in question. Between the preceding chapel and the next is the monument of the late Principe and Principessa Massimi, by a modern artist, comprising a group of very beautiful marble statues and other ornaments; and engrafted on the pier opposite is an ancient-looking monumental tablet, surmounted by a very fine bust of white marble. The SECOND CHAPEL is contained within a shallow arched recess. Above the altar, instead of an altar picture, is a marble bass-relief, representing the dead body of our Saviour surrounded by a choir of angels; and on each side of the recess is a monument, of which I have preserved no particulars. Beyond this chapel is a marble statue of S. Hippolitus, a copy of the original in the Vatican library, represented sitting in the episcopal chair, on which is engraved a great part of the calendar relating to the Paschal Cycle, composed by S. Hippolitus. Immediately beyond the statue is the door of the sacristy, where is preserved a fine statue of S. Carlo Borromeo, by Stefano Maderno. The figure is full length, upright, and dressed in sacerdotal vestments. Here also are some ancient-looking pictures of the Madonna, and sundry saints, painted on a golden ground after the manner of Giotto.

In the left-hand side nave the lateral chapels, which, as before observed, are two in number, are both similar to one another, and of the plainest description. Each is contained within a shallow arch, and consists of nothing more than a plain altar table and an altar picture.

There is no transept, but the choir at the extremity of the nave is elevated by three steps above the level of the church, and terminates with an absis, of which the upper portion, instead of being a semidome, is a perpendicular section of a lantern cupola. The lower concave is painted continuously in

fresco. On each side is an altar, to the right-hand one of which belongs a sarcophagus in alto-relievo, composed of different sorts of marble. The altar on the left hand is protected by iron rails, and surmounted by a pediment supported on a pair of fluted columns of breccia di Francia. The high altar, in front of which seven large silver candlesticks are placed in a row, stands immediately at the entrance of the choir, isolated and surmounted by a canopy suspended from the ceiling. It is in the form of a large pedestal, composed of different sorts of marble. I have, however, overlooked or failed to identify the tomb of one celebrated person, somewhere in this church—that of Annibal Caso, the translator of the 'Æneid' of Virgil, with a bust by Dosio.

S. CATERINA DELLA ROTA.

The Piazza Farnese is situated within a short distance of the Piazza della Cancelleria, in a direction a little to the eastward of south. From the north-west angle of the Piazza Farnese, the Via di Monserrato leads northward to the bridge of S. Angelo. Immediately at the entrance of the Via di Monserrato, on the right-hand side, is the small church of S. Brigida, relative to whom the miracle referred to in the description of the last church is recorded. A little farther on, on the left-hand side, is the church of S. Girolamo della Carità; and a few paces farther, at a spot where the street on the same side of the way expands into a piazza, called the Piazza della Rota, is the church of S. Caterina della Rota.

Notwithstanding that this church is dedicated to the celebrated martyr, S. Catherine, I find no account of its history, neither does it contain anything remarkable within its small interior. It is constructed in the form of a single nave, comprising on each side two lateral chapels; of which, in fact, the only memorandum I have preserved relates to an altar picture in the first chapel, on the left-hand side—a very large painting by a modern artist, representing Saint Valeria walking with a firm step after having been decapitated, and bearing her own head to the altar, where the bishop stands ready to receive it. The head lies on a dish, which the saint carries elevated in both hands before her bosom; and though the truncated neck is

uncovered and raw at the point of section, not a drop of blood appears to have been discharged from the arteries, nor has the drapery apparently suffered any derangement whatever from the operation. The original, of which the above picture is a copy, is in S. Peter's.

S. GIROLAMO DELLA CARITÀ.

The position of the church of S. Girolamo della Carità has been already indicated with reference to that of S. Caterina della Rota. It is supposed to have been built in the year 382, on the site of the dwelling-house of a Roman matron and saint named Paola, where S. Girolamo, or S. Jerome, lived as her lodger. After the death of S. Paola the house remained in the possession of several religious communities, who occupied it successively till the reign of Clement VII., who in the year 1525 transferred it to a congregation of secular priests, including the celebrated S. Filippo Neri. S. Filippo Neri lived there 33 years with the fraternity, and then in the year 1558 founded his order, who now occupy the convent annexed to the church of S. Maria in Valicella, otherwise called the Chiesa Nuova. Finally, the church of S. Girolamo della Carità was rebuilt by the architect Domenico Castelli under the auspices of Alexander VII.

The interior is constructed in the form of a single nave with a flat coffered ceiling, of which the coffers are very richly gilded. On each side are three arched recesses, two of which contain lateral chapels, and the centre one on both sides a side entrance.

On the left-hand side, and in the FIRST CHAPEL, the pediment of the altar rests on a pair of columns of bigio lumachellato. In the SECOND CHAPEL, on a pair of columns of brocatellone.

On the right-hand side, the FIRST CHAPEL, which contains no marble columns, though a good deal of sculpture, is protected by a low marble balustrade flanked by a pair of large white marble statues of angels with wings of bronze, which support each the end of a broad scroll or scarf of Sicilian alabaster, suspended the whole breadth of the chapel between them. On each side-wall is a similar monument, of which the principal

object in each is a sarcophagus bearing a large marble statue in a reclining attitude. Upon the wall behind, several medallion profiles in bass-relief on white marble are engrafted; and the whole remaining surface is sheathed with inlaid work of fruit and flowers, of which the colours of the marble correspond with nature. In the SECOND CHAPEL the pediment of the altar rests on a pair of columns of Africano.

At the termination of the naves is a transept of which the ceiling is flat and coffered similarly to the ceiling of the middle nave. There are no altars at the extremities, but instead of altars are two monuments, comprising inscription tablets, sculpture in basso and alto-relievo, &c. There are, however, two altars flanking the choir and high altar, which face down the side naves respectively. Of these the altar *on the right hand* is contained within a deep arched recess, and the vaulted ceiling is abundantly covered with stucco bass-reliefs intermixed with gilded mouldings and other gilded ornaments. The altar-picture represents the Madonna, of whom the countenance has a remarkably pleasing expression, among a numerous group of figures. The Chapel *on the left hand* is contained within an arched recess, considerably deeper than the other; the area is an oblong approaching nearly to a square, and the ceiling a flat dome surmounted by a lantern cupola. The surface of the dome is ornamented by broad bands of white and gilded coffers, and in the intermediate spaces numerous groups of white stucco figures. The lantern cupola is crowded within with a host of small white stucco statues of winged cherubim, which, apparently hovering in the air with their heads downwards, completely choke up the space and obstruct the light. Upon the pavement, composed altogether of an emblazonment of the armorial bearings of Alexander VII. in inlaid marble, is placed in the centre a fine white marble statue, by Le Gros, of S. Filippo Neri, upon whom the group of cherubim above appear to be infusing Divine inspiration. The statue, however, as well as the cherubim are seen to great disadvantage owing to the obscurity, notwithstanding that there is, in addition to the lantern cupola, one small window of orange-coloured glass above the altar. Four columns and four flat pilasters of Sicilian jasper support the cornice, and the walls are entirely sheathed with fine marble.

The choir is elevated by three steps above the level of the transept.

The high altar, raised by three steps more, is placed at the extremity. The pediment is supported on four fluted columns of breccia di Francia. The altar-picture is a copy of the original picture by Domenichino of the last communion of S. Jerome, now in the Vatican.

S.S. TRINITA DE' PELEGRINI.

The thoroughfare extending southward from the south-west angle of the Piazza Farnese leads into the Piazza Pelegrini, where the church above cited faces about north-east. It was built on the site of a small ancient church called S. Benedetto in Arenula, in the year 1614, under the auspices of Paul V., by the architect Paolo Mazzi, with the exception of the façade of travertino. The latter, after the design of Francesco de Sanctis, and ornamented by four travertino statues of the Evangelists sculptured by Bernardino Ludovisi, is attributed to Giovanni Battista de Rossi.

The interior is constructed in the form of a single nave, the ceiling a broad vault, plain and whitewashed, with arched spaces along the base for windows. The pavement is composed of red tiles. The walls are painted in imitation of Greek marble, and on each side are three lateral chapels, all contained within arched recesses, of which the soffits are ornamented with paintings. The pediments of the altars are of various forms, triangular, curved, and broken; the latter of which are furnished with an appendage common enough in the Roman churches,—a sort of pedestal within the open space resembling a monumental tablet.

On the left-hand side, and in the FIRST CHAPEL, the pediment of the altar rests on a pair of columns of Sicilian jasper; in the SECOND CHAPEL, on a pair of columns of very light-coloured giallo antico; and in the THIRD CHAPEL, on a pair of columns of Porta Santa.

On the right-hand side and in the FIRST CHAPEL, the pediment of the altar rests on a pair of columns of bianco e nero; in the SECOND CHAPEL, on a pair of breccia corallina; and in the THIRD CHAPEL, on a pair of bianco e nero.

At the extremity of the naves is a transept, surmounted in the middle by a small but lofty dome with a lantern cupola. The concave of the dome is plain and whitewashed, but on the spandrels of the supporting arches are four paintings in fresco. At each extremity is an altar, of the left-hand one of which the pediment rests on a pair of very fine columns of Porto Venere. The pediment of the other, on the right hand, rests on a pair of equally fine columns of bianco e nero; and above the altar is a marble group of ordinary execution, representing an evangelist or saint writing in a folio volume, while an angel, standing at his side, appears to be dictating.

The choir comprised within one of the supporting arches of the dome, increased in depth, is protected by a low marble balustrade, and flanked by a pair of Corinthian antæ painted in imitation of Sicilian jasper.

The high altar is placed at the extremity. The pediment rests on four columns of Africano. The altar-picture, of the Holy Trinity, is a fine painting by Guido.

DELLA MORTE, OR SANTA MARIA DELL' ORAZIONE.

A straight thoroughfare leads directly from the Piazza Pelegrini to the Ponte Sisto, whence the fine street called the Via Giulia, stretches for a considerable distance along the left bank of the Tiber, northward towards the bridge of S. Angelo. A little distance from the entrance, at a point whence a street on the right-hand side diverges to the north-west corner of the Piazza Farnese, the church called "*Della Morte*" is situated on the left-hand or western side opposite, close to the arch which, spanning the Via Giulia overhead, connects the portion of the Farnese gardens attached to the palace with the portion on the banks of the Tiber.

This church, of which I find no account of the history, is the property of a confraternity charged with the charitable office of collecting and providing with the rites of sepulture the bodies of the dead found accidentally exposed, whether owing to assassination or otherwise, in the city or neighbourhood. For which purpose, at the time the church was built, a vault was constructed underneath, though the use of it, since the establishment of a cemetery at the basilica of S. Lorenzo, outside

the walls, has been discontinued. The façade, of small frontage, is rather above the common order; and a pair of Death's Heads, sculptured in bass-relief on the jambs of the portal, are emblematic of the character of the building.

The interior is constructed in the form of a Greek cross upon an oval area, and the ceiling is a dome with a lantern cupola; the surface of the dome ornamented with white and gold, which gives a light and airy appearance hardly conformable with the lugubrious title "*Della Morte.*" The walls are ornamented with white and gold also.

On each side are two lateral chapels. On the right hand and in the FIRST CHAPEL the pediment of the altar rests on a pair of Roman Ionic columns of fior di Persico, with gilded capitals; and in the SECOND CHAPEL, on a pair of columns of verde antico, with similar capitals. On the left-hand side there are no marble columns in either of the two corresponding chapels, or—with the exception of the altar pictures—any other decorations.

The high altar, placed within one of the arches which support the dome, contains no marble columns, but is flanked by a couple of fine-looking pictures, one on each side of the altar picture.

The descent to the vault or cemetery above referred to is through a small door in the Via Giulia, close to the church on the southern side, by a flight of steps leading to the lofty scarped bank of the river, whence the entrance is about three or four yards from the verge of the precipice, fortified originally by a low wall, like a parapet, for the purpose of security against the inundations of the Tiber. As this wall, at the time I visited the spot, had been allowed to fall to decay some years previously, the appearances within the cemetery were evident—by the high-water marks upon the walls, and the thick slimy stratum of mud upon the pavement—of the violent Augæan process by which, no doubt, after the abandonment of the chamber, the corpses that lay there were swept away from their resting-place into the river.

S. CATERINA DI SIENNA.

A little beyond the church last described, on the right-hand or opposite side of the street, the church of S. Caterina di

Sienna is situated. Otherwise than that it was built in the year 1526, in the reign of Clement VII., by the confraternity of the Senesi, I find no account of its history.

The interior is constructed in the form of a single nave, of which the vaulted ceiling is ornamented by two paintings in medallion frames, and designs in chiaro oscuro, interspersed with gilding. Upon the side walls are suspended pictures contained in oval fixture frames.

On each side, within arched recesses, are two lateral chapels, which, however, contain no marble columns, or any other decorations except the altar pictures.

At the extremity of the nave, contained within an absis of which the whole surface is painted in fresco, is the high altar. There is no pediment; but the absis is surmounted by an entablature supported on four Corinthian columns and four pilasters of yellow Sienna marble, with very mis-shapen gilded capitals. The altar picture, by Girolamo Genga, represents the removal of the Papal See to Rome from Avignon, in furtherance of which event S. Caterina of Sienna is said to have been mainly instrumental, by making a journey to Avignon, and exerting her personal influence with the Pope at a private interview. The picture represents the Pope on horseback, accompanied by a numerous suite of attendants, one of whom walks by his side and holds a long-handled umbrella above his head. The altar pictures and other paintings in the church are attributed to the two following artists—Timoteo della Vite, a scholar Raphael, and Anteveduto Grammatica.

SPIRITO SANTO DEI NAPOLITANI.

A little farther along the Via Giulia the church above cited is situated, on the left-hand or western side. All I find relating to it is, that it was built by the architect Carlo Fontana, and consequently at the end of the seventeenth or the beginning of the eighteenth century.

The interior is constructed in the form of a single nave, with a vaulted ceiling, along the base of which are arched spaces for windows.

On each side are two lateral chapels.

On the right-hand side and in the FIRST CHAPEL, the pedi-

ment of the altar rests on a pair of fine columns of brocatello—the only large columns of that sort of marble to be seen in Rome, though there are frequent instances of small columns of brocatello attached to monuments and otherwise. In the SECOND CHAPEL, which contains no marble columns, there is on each side wall a monument, of which the principal object is a medallion profile portrait in bass-relief, on white marble. On the left-hand side of the church and in the FIRST CHAPEL, there are no marble columns. Neither are there in the SECOND CHAPEL. But there are two monuments, with medallion portraits, similar to those in the second chapel opposite.

At the extremity of the nave is a small choir, protected by a low balustrade of marble. The ceiling is a dome surmounted by a lantern cupola. The concave of the dome, as well as the spandrels of the four supporting arches, are painted in fresco. On the right-hand side is a handsome monument, comprising three large marble statues. On the left-hand side opposite is the door of the sacristy, flanked by a pair of columns of grey granite, which, by the remarkable fineness of the grain and small size of the speckles, resembles porphyry. At the extremity of the choir is the high altar, surmounted by a pediment or an entablature, I am not sure which, supported by a pair of columns, and a pair of pilasters of Sicilian jasper. The altar picture is enclosed within a fixture frame of fine marble.

S. MARIA DEL SUFFRAGIO.

Farther still along the Via Giulia, and on the same side of the way as the church last described, the church of S. Maria del Suffragio is situated. Notwithstanding that it contains several good-looking pictures and some fine marble columns, I find no account whatever of its history.

The interior is constructed in the form of a single nave with a vaulted ceiling painted in chiaro oscuro.

On each side are three lateral chapels, of different construction; some contained within arched recesses, of which the sides are ornamented with pictures, and paintings in fresco, and the soffits with groups of white stucco figures, in alto-relievo; and others are of larger area, with a ceiling in the form of a dome, surmounted by a lantern cupola.

On the left hand, and in the FIRST CHAPEL, the pediment of the altar rests on a pair of columns of remarkably brilliant Africano. In the SECOND CHAPEL the pediment and columns are painted in imitation of marble. In the THIRD CHAPEL the pediment of the altar is painted in imitation of marble, and supported on a pair of columns fluted with white and gold.

On the right-hand side and in the FIRST CHAPEL, the pediment of the altar rests on a pair of columns of bianco e nero antico. In the SECOND CHAPEL the pediment of the altar rests on a pair of columns of Sicilian jasper; and on each side wall is a similar monument, the principal objects of which are, in each, a sarcophagus of Porta Santa, flanked by a pair of marble statues of infant angels. In the THIRD CHAPEL the pediment of the altar rests on a pair of columns of breccia pavonazza. Here also, on the side walls, are a pair of similar monuments, of which the principal objects in each, executed in alto-relievo, are, a sarcophagus of bianco e nero, surmounted by a scroll in giallo antico, containing an inscription; and above, a circular medallion profile portrait, on white marble.

There is no transept at the extremity of the nave, but the choir is formed by a very deep arched recess, and protected by a low balustrade of marble. The ceiling is painted in fresco.

The high altar is placed at the extremity; its pediment rests on four fine Corinthian columns of Porta Santa.

S. GIOVANNI DEI FIORENTINI.

Proceeding now to the end of the Via Giulia, the church of S. Giovanni dei Fiorentini stands removed to the westward of the street immediately on the banks of the Tiber. It is connected with the bridge of S. Angelo by the Via Paola, a short straight street which, as before stated, forms the chord of the arc described by the bend of the river, from about the centre of which chord it was spanned in ancient times by the Pons Triumphalis. The site is a sandy nook, which, projecting into the stream, is from its position particularly exposed to the rapid mountain torrents, so that its lofty sides have been accordingly scarped and defended by masonry; and the edifice, conspicuous by its lofty and narrow dome among the other churches, appears

an isolated and a remarkable object when seen from a distance. Immediately opposite is a small open piazza, otherwise it is completely beset and hemmed in in all directions towards the land by buildings of the most inferior class.

The church of S. Giovanni Fiorentini was built in the year 1488, at the expense of a company of Florentines, by the architect Giacomo della Porta, who has constructed it partly after a miniature model of S. Peter's. It was restored in the year 1735 or thereabouts under the auspices of Clement XII. Corsini, by the architect Alessandro Galilei, who built the present façade, which is of great pretension, and exceeds its due proportion in magnitude, though, as is common enough in the façades of the Roman churches, nothing more than a bare naked wall that overtops the gable. On the spot, however, the frontage is of an imposing appearance, displaying two Corinthian orders of architecture one above the other, with a broad stylobate raised by seven steps above the ground level, and thence three separate flights of three steps each ascending to as many entrances. Of these entrances the central one is surmounted by a pediment above which the papal arms are sculptured in travertino and flanked by a pair of marble statues of angels, and in addition to several statues in niches, and bass-reliefs, placed in different positions, a row of statues of saints and bishops are planted on the balustrade which crowns the summit.

The interior is constructed in the form of a triple nave divided by compound piers faced with fluted Corinthian pilasters of white stucco. The ceiling of the middle nave is vaulted and painted in chiaro oscuro, with arched spaces along the base for windows. The pavement consists of red tiles with a considerable number of monumental tablets.

The ceiling of the side naves is a groined vault, whitewashed, and in each nave are five arched recesses, four of which on each side contain lateral chapels, and the other, on one side a side-door leading to the street, and on the other side the door of the sacristy. Every chapel is protected by a low marble balustrade, and the sides and soffits of the enclosing arch are painted in fresco. The altar pictures of all the altars are apparently above the common order.

In the right-hand side nave and in the FIRST CHAPEL the

pediment of the altar rests on a pair of columns of Africano; in the SECOND CHAPEL on a pair of breccia corallina; in the THIRD CHAPEL on a pair of Porta Santa; in the FOURTH CHAPEL on four columns of Sicilian jasper: the sides of this chapel are also sheathed over the whole surface with alabaster and fine marble.

In the left-hand side nave and in the FIRST CHAPEL the pediment of the altar rests on a pair of columns of bigio brecciato; in the SECOND CHAPEL on a pair of Sicilian alabaster; in the THIRD CHAPEL on a pair of giallo brecciato; and in the FOURTH CHAPEL on a pair of Porta Santa.

At the extremity of the naves is a transept surmounted in the middle by a dome and lantern cupola. The concave surface of the dome is plain and whitewashed, and on the four spandrels of the supporting arches are four paintings in chiaro oscuro. At each extremity is a chapel; the pediment of the altar of the one on the right hand rests on a pair of columns of rosso brecciato. The altar picture, representing the saints Cosimo and Damiano suffering martyrdom by fire, is a fine painting by Salvator Rosa. The pediment of the altar on the right hand rests on a pair of columns of alabastro fiorito, and the altar picture, representing S. Mary Magdalene, is by Baccio Ciarpi.

Besides the above two chapels there are other two chapels which, flanking the choir, face down the side naves respectively. Of these the chapel on the left-hand side, belonging to the Sacchetti family, and enclosed within an arched recess whose sides are covered by several curious ancient marble bass-reliefs, is protected by a low marble balustrade. The pediment of the altar rests on a pair of columns of alabastro fiorito. Above the altar, instead of an altar picture, is a large figure of our Saviour on the Cross, relieved by a tablet of black marble placed behind it. The walls, over the greater proportion of the surface, as well as the altar picture, are painted by Lanfranco. The chapel on the right hand of the choir is contained also within an arched recess. The pediment of the altar rests on a pair of columns of bianco e nero di Francia, and in addition to the altar picture are some good-looking pictures on the side walls.

The choir, elevated by three steps above the transept and

protected by a low balustrade of marble, is constructed within one of the supporting arches of the dome, the whole interior space of which and of an absis in the rear is occupied by the very exuberant ornaments of the high altar.

The high altar was built at the expense of the Falconieri family by Pietro da Cortona. The pediment, or rather frontispiece, is of extraordinary height and breadth, composed of cotanella marble, and supported on four fluted Corinthian columns and four similar pilasters of the same material. The capitals of the columns and pilasters, moreover, are also of cotanella—an almost solitary instance in the Roman churches of the capitals of a column being made of any description of coloured marble. These columns rest on pedestals of breccia di Francia, of which the colour is of a still deeper red than cotanella. Above the altar, instead of an altar picture, is a magnificent marble group sculptured by Antonio Razzi of S. John the Baptist baptizing our Saviour, on both which objects the light is contrived to fall with very striking effect, like a bright beam of glory, from a small concealed window above. The group is flanked by two marble statues, the one by Ercole Ferrata, representing Faith, and the other, by Domenico Guidi, Charity. These statues are contained in niches flanked by a pair of very small columns and a pair of pilasters of verde antico planted on a plinth of fior di Persico.

Underneath the church is a crypt formerly used as a cemetery, though the appropriation has ceased for a considerable period, for the same reason already cited, page 473, with regard to the church of Della Morte; both cemeteries, however, were similar to each other with respect to their position, for both were constructed, whether purposely or otherwise, on a spot immediately overhanging the banks of the Tiber. When I visited the church in the spring of 1842 the doors, in the course of repairs then under progress, were continually open, the naves crowded with workmen, and a large breach communicating with the crypt below had been broken through the pavement, for the purpose of ascertaining the cause of the formidable settlings or sinkings which had appeared in various parts. On examination, however, as it appeared that the brick arches underneath were sufficiently trustworthy, and that the depression of the pavement was con-

fined exclusively to the space between the arches, these were accordingly being extended by additional buttresses, and terra-cotta pipes, inserted underneath the ground for the purpose of drainage. Meanwhile a monstrous heap of human bones, and coffins broken into fragments, lay collected in the middle of the subterraneous area, previously to being removed from the spot.

There is an oratory belonging to the church, detached a few paces distant in the direction of the bridge of S. Angelo. It is in a very dilapidated condition, and, as a place of worship, appears to have been in disuse for a considerable period: admittance, at any rate, as the door is continually closed, can only be had on special application to the sacristan.

The interior is constructed in the form of a single nave, equal in dimensions to many of the smaller churches. The vaulted ceiling is painted in fresco, and the pavement composed of inlaid marble in light and dark-coloured squares.

There are no lateral chapels, but the side walls, as well as the ceiling, are entirely covered with fresco painting, spread continuously over the whole surface. The colours, however, have suffered from time and damp to such a degree that the subject of the paintings is nowhere recognisable, and in some places even the tints of the colours hardly visible.

At the extremity of the nave, contained within a deep arched recess terminating in an absis, is an altar, of which the altar picture in fresco, representing the deposition of our Saviour from the Cross, is in tolerable preservation.

APPENDIX.

A.

Showing the several divisions of the whole intramural territory, distinguished by the modern streets of Rome, as boundaries.

The Corso, with which I have included the Piazza del Popolo at the northern extremity, and the Via di Ripresa dei Barberi at the southern extremity, is bounded on the western side by the Campus Martius, and on the eastern side, as far as the Via di S. Claudio, by the Monte Pincio. From the Via di S. Claudio to the termination of the Via di Ripresa dei Barberi aforesaid, by the Quirinale.

The Monte Pincio, from the Porta del Popolo to the Porta Salaria, is bounded by the walls of Rome. From the Porta Salaria to the Corso it is divided from the Quirinale by the Via di S. Basileo, which leads direct through the Piazza Barberini, and thence by the Via del Tritone, the Via del Angelo Custode, Via del Pozzetto, and Via di S. Claudio. From the termination of the Via di S. Claudio to the Porta del Popolo it is divided from the Campus Martius by the Corso.

The Quirinale is bounded by the walls of Rome from the Porta Salaria to the Porta Pia. From the Porta Pia to the north-east angle of Trajan's Forum it is divided from the Viminale by the Via di Porta Pia, the Via delle Quatre Fontane, the Via or Viccolo S. Vitale, the Via del Quirinale, and the Via Magnanapoli. From the north-east angle of Trajan's Forum to the Corso, continuing the line in the same direction, it is bounded by the Forums. From the point of debouchure in the Corso to the western extremity of the Via S. Claudio, it is divided from the Campus Martius by the Corso; and from the western extremity of the Via S. Claudio to the Porta Salaria, it is divided from the Pincio by the Via di S. Claudio, the Via del Pozzetto, Via del Angelo Custode, Via del Tritone, Piazza Barberini, and Via di S. Basileo, as before stated.

The Viminale is bounded by the walls of Rome from the Porta Pia to the south-west angle of the Castra Prætoria. From thence to the Via del Colosseo, close to the Arco dei Pantani, it is divided from the Esquiline by an imaginary line drawn through enclosed vineyards to the Via di Strozzi, and thence through the Via di Strozzi, the Via delle Quatre Fontane, the Via S. Pudenziana, the Via Urbana, and the Via Baccina. From the Arco dei Pantani to the south-east angle of Trajan's Forum it is divided from the Forums by a thoroughfare which leads between the small church of S. Maria in Campo Carleo and the baths of Emilius Paulus. Thence to the Porta Pia it is divided, as far as the north-east angle of Trajan's Forum, by a line coincident with the eastern side of that enclosure, from the Forums, and afterwards from the Quirinale by Via Magnanapoli, Via del Quirinale, Viccolo S. Vitale, Via delle Quatre Fontane, and the Via di Porta Pia, as before stated.

THE CAMPUS MARTIUS is bounded, on the small portion of its periphery which lies between the Porta del Popolo and the Tiber, by the walls of the city; and from the point where the walls impinge there on the Tiber to the Ponte di Quatro Capi, by the Tiber. From the Ponte di Quatro Capi to the Piazza Montanara, at the foot of the Capitoline hill, it is divided from the Forums by the thoroughfare which skirts the southern side of the Theatre of Marcellus; and thence to the southern extremity of the Via di Ripresa dei Barberi it is divided from the Capitoline hill by the Via di Tor de' Specchi and the Via delle Petacchie. From the southern extremity to the northern extremity of the Via di Ripresa dei Barberi it is divided by that street from the Forums; and from the northern extremity of the Via di Ripresa dei Barberi, to the western extremity of the Via de S. Claudio, it is divided from the Quirinale by the Corso. Thence to the Porta del Popolo it is divided from the Pincio also by the Corso.

In consequence of the large tract of land comprehended by the Campus Martius, I have subdivided it into an eastern and a western portion, that is to say, from the Piazza del Popolo, by the Via di Ripetta, the Via della Fontanella, the Via di Campo Marzo, the Via della Maddalena, the Via della Rotonda, the Via della Argentina, the Via delle Boteghe oscure, and thence by a thoroughfare leading between the Piazza de S. Maria in Campitelli and the Via di Aracœli, to the Convento di Tor de' Specchi, at the foot of the Capitoline.

THE CAPITOLINE, from the southern extremity of the Via di Aracœli to the Piazza Montanara, is divided from the Campus Martius by the Via di Tor dei Specchi. From the Piazza Montanara along the western, southern, and eastern portions of the hill to the Via di Macello dei Corvi, near the tomb of Bibulus, it is divided from the Forums by the Via della Consolazione, the Via Ghettarello, the Via Cremona, and the Via di Testa Spaccata. And from the point aforesaid, near the tomb of Bibulus, to the steps of the Capitol at the southern extremity of the Via de Aracœli, from whence we started, it is divided from the Campus Martius by the Via delle Petacchie.

THE PALATINE, which, it may be here observed, bears the form of a square, or rhombus, of which the position is such that a line drawn from the southern to the northern angle, and thence produced, passes over the Capitoline in the precise direction of the Corso, is bounded on its north-east side by the Roman Forum, and on its north-west side by the Roman Forum and Velabrum. On the south-east side it is divided from the Cœlian by the Via de S. Gregorio; and on the south-west side it is divided from the Aventine by the Via de' Cerchi, the site of the ancient Circus Maximus.

THE FORUMS, which, including in the division the Velabrum and the Circus Maximus, are here comprehended, are eight in number, and, taken merely with regard to topographical position, lie as it were in a ring round the foot of the Capitoline. So considered, without paying attention to their relative importance or antiquity, they are as follows:—The Forum of Trajan, the Forum of Julius Cæsar, the Forum of Augustus, the Forum of

Nerva, the Forum Romanum, the Forum Boarium, the Forum Olitorium, and the Forum Piscatorium. The Forum of Antoninus Pius is not included in the present category, because, in the first place, its existence is not sufficiently authenticated, and, in the next, because it belongs to the division of the Campus Martius.

The boundary of the Forums altogether is as follows:—From a point at the foot of the Capitoline hill close to the tomb of Bibulus, at the convergence of the three streets—Via di Marforio, the Via delle Petacchie, and the Via di Macello de' Corvi: the tract of ground in question is to the north-east angle of Trajan's Forum bounded by the Quirinale; thence southward as far as the Arco de' Pantani it is divided from the Viminale by the thoroughfare which passes between the small church of S. Maria in Campo Carleo and the baths of Paulus Emilius, and along the Via di Tor de' Conti. From the Arco de' Pantani to the embouchure of the Via di Colosseo, opposite the Colosseum, it is divided from the Esquiline by the Via di Colosseo aforesaid. From the embouchure of the Via di Colosseo to the eastern angle of the Palatine it is bounded by the Cœlian. From the eastern angle of the Palatine to the northern angle, and thence to the western angle, it is bounded by the north-eastern and north-western sides of the Palatine. From the western angle of the Palatine to the banks of the Tiber it is divided from the Circus Maximus and the Aventine by a line skirting the church of S. Maria in Cosmedin, and the southern side of the Piazza della Bocca della Verità. From the point where the said line impinges on the Tiber, to the Ponte di Quatro Capi, it is bounded by the Tiber. From the Ponte di Quatro Capi to the Piazza Montanara it is divided from the Campus Martius by the thoroughfare that skirts the southern side of the Theatre of Marcellus. And from the Piazza Montanara to the point where we started, close to the tomb of Bibulus, it is divided from the Capitoline by the circuitous route which leads round the western, southern, and eastern sides of the hill by the Via de Montanara, the Via della Consolazione, the Via 'Ghettarello, the Via Cremona, and the Via di Testa Spaccata.

The Cœlian, beginning at the Colosseum, and thence to the southern extremity of the Via de' Cerchi, the site of the ancient Circus Maximus, is divided from the Palatine by the Via di S. Gregorio. From the southern extremity of the Via de' Cerchi to the ancient Porta Metronis, now blocked up, it is divided from the Aventine by the Via di S. Sebastiano, as far as the spot where the Maranna stream crosses the road, and afterwards by the course of the stream which passes underneath the gate in question. From the Porta Metronis to the Porta di S. Giovanni it is bounded by the city walls. And from the Porta di S. Giovanni to the Colosseum it is divided from the Esquiline by a line passing between the Lateran Palace and the Scala Santa, and thence along the Via di S. Giovanni.

The Esquiline, from the Colosseum to the Porta di S. Giovanni, is divided from the Cœlian by the line just laid down, viz. by the Via de S. Giovanni and thence between the Lateran Palace and the Scala Santa.

From the Porta di S. Giovanni to the south-west angle of the Castra Prætoria it is bounded by the walls of the city. From the south-west angle of the Castra Prætoria to the Arco de' Pantani, it is divided from the Viminale by a line drawn through the enclosures to the eastern extremity of the Via Strozzi, through the Via Strozzi, the Via delle Quatre Fontane, the Via Pudenziana, the Via Urbana, and the Via Baccina. From the Arco de' Pantani to the Colosseum it is divided from the Forums by the Via di Tor de' Conti and the Via di Colosseo.

The Aventine, from the point where the southern side of the Piazza della Bocca della Verità impinges on the Tiber to the northern extremity of the Via de' Cerchi, is bounded by the Forums, and thence to the southern extremity it is divided from the Palatine by the Via de' Cerchi or Circus Maximus. From the southern extremity of the Via de' Cerchi to the ancient Porta Metronis, it is divided from the Cœlian by the Via S. Sebastiano, as far as the spot where the Maranna stream crosses the road, and afterwards by the course of the Maranna. From the Porta Metronis to the point westward of the Monte Testaccio where the walls of the city impinge upon the Tiber, it is bounded by the walls of the city. And from the point aforesaid to the point in the Piazza della Bocca della Verità, whence we started, it is bounded by the Tiber.

The Trastevere, or territory on the right bank of the Tiber, is comprehended in two divisions, the Mons Janiculus and the Mons Vaticanus.

The Mons Janiculus, from a point on the banks of the river opposite the Porta Portese to a point on the banks of the river opposite the Porta S. Spirito, is bounded by the Tiber. From the latter point to a point nearly due west, on the summit of the hill where the Bastion of Urban VIII. impinges on the walls of the city upon the apex of an acute angle, it is divided from the Mons Vaticanus by the Bastion of Urban VIII. aforesaid. From the apex of the acute angle aforesaid, in the direction southward and afterwards eastward, to the point on the banks of the river opposite the Porta Portese, whence we started, it is bounded by the walls of the city.

The Mons Vaticanus, identical with the Leonine city, is clearly definable by the line of fortification constructed by Leo IV. to repel the incursions of the Saracens. Accordingly, from the Bridge of S. Angelo to a point on the banks of the river opposite the Porta S. Spirito, it is bounded by the Tiber. From the latter point to the Porta S. Spirito, and thence in the same direction westward to the point before referred to, where the Bastion of Urban VIII. impinges on the walls of the city on the summit of the hill, it is divided from the Mons Janiculus by the Bastion of Urban VIII.; and from the point where the Bastion of Urban VIII. impinges as aforesaid to the Bridge of S. Angelo whence we started, it is bounded in a direction first westward and then round by the north and east by the line of fortifications of Leo IV. before referred to. The enclosure of Leo IV. or the Leonine city may be compared in form to a coffin, lying in a position from east to west, the south-eastern angle resting on the Tiber close to the Bridge of S. Angelo, with the Pope's gardens upon the other extremity, and S. Peter's in the centre.

B.

Extracts, collected, passim, from a work entitled 'Trattato delle Pietre Antiche,' di Faustino Corsi.

MARMOR PARIUM, or MARMO GRECO DURO.—The most white, bright, and beautiful of all sorts of statuary marble. The surface is remarkably smooth, and the grain composed of large scales. The statue of Minerva Medica, in the Braccio Nuovo in the Vatican, is of Parian marble.

MARMOR PORINUM, or MARMO GRECHETTO DURO.—As hard and as white as Parian, but somewhat finer grained. The celebrated Torso Belvidere in the Vatican is made of it.

MARMOR PENTELICUM, or MARMO GRECO FINO.—The finest grained of all the white marbles, mistaken not unfrequently for the marble of Carrara. The Hermes of Augustus when a youth, in the Museo Chiaramonti in the Vatican, is made of it.

MARMOR HYMETTIUM, or MARMO CIPOLLA.—Texture compact, grain similar to Parian, composed of large particles, the colour dingy white with a slight tinge of green, marked by long, parallel, dark grey veins, of unequal breadth. In working it an odour like that of an onion, proceeding from sulphuretted hydrogen, is emitted, whence the Italian term "cipolla." "Fetid" is the term applied to it by the mineralogists. Forty-six columns preserved from the old basilica of S. Paolo fuori le Mura, forty-two columns in S. Maria Maggiore, and twenty columns in the church of S. Pietro in Vincoli, are made of it.

MARMOR THASIUM, or MARMO GRECO LIVIDO.—Texture somewhat compact, grain of shining, middle-sized particles, and colour light, livid white. The Euripides in the Braccio Nuovo, in the Vatican, is made of it, as is also the casing of the pyramid of Caius Cestius at the Porta di S. Paolo.

MARMOR LESBIUM, or MARMO GRECO GIALLOGNOLO.—Grain of large shining scales, colour a darker livid white than the Thasian, with a slight tinge of yellow. The statue of Julia Pia, No. 120, in the Vatican, and the Venus Capitolina in the museum of the Capitol, are both made of it.

MARMOR TYRIUM, or MARMO GRECO TURCHINICCHIO.—Colour inclining to blue, though so light as to be hardly perceptible. The steps of the Scala Santa, brought from Jerusalem, are supposed to be made of it.

MARMO LUNENSE, or MARMO DI CARRARA.—Grain fine, similar to Pentelic marble, colour of a more soapy white than Parian, containing occasionally dark, and apparently metallic blotches. The quarries near Luna, a town and bay in Tuscany, in the confines of Liguria, were worked in the

time of Julius Cæsar, and the marble precisely corresponds with the Carrara marble of the present day. The columns of the Temple of Antoninus Pius in the Piazza della Dogana are made of it.

Marmor Coraliticum, or Marmo Palombino.—Texture compact, composed of a calcareous substance, mixed with magnesia and alum occasionally, grain exceedingly fine, and not lustrous in the fracture. The colour, which is never quite white, was compared by Pliny to ivory, and the marble now, from its supposed resemblance in colour to a white pigeon, is called "Palombino." It has never been found in the excavations otherwise than in small pieces. A statuette in the gallery of the Candelabra in the Vatican, No. 562, which has been broken and mended, is composed of two different descriptions of Palombino, one of a darker and the other of a lighter tinge of yellow; and two sepulchral vases in the same gallery, Nos. 1178 and 1565, are also of Palombino.

Marmor Numidicum, or Marmo Giallo antico.—Texture compact, grain exceedingly fine. Though the ground is always yellow, the tints vary considerably, the more dark the more valuable the marble. It has been compared by the ancient writers to many different objects, such as ivory grown yellow with age, the golden rays of the sun, saffron, &c., and in fact sometimes displays a purple hue, and sometimes the lightest possible shade of yellow. The tints, however, are invariably brighter than those of the yellow marbles of Sienna and Verona. One sort, literally bright as gold, is called "*giallo dorato*," and another sort inclining to orange colour is called "*giallo cupo*." Again, another sort, the colour of a canary-bird, and extremely valuable, "*giallo paglia*." Finally there is another sort of which the tint is reddish, called "*carnagione*," very beautiful and highly valuable when the colour, which in some cases is the effect of fire, is natural. While the blotches and the veins are always of the various shades of yellow, the streaks which appear occasionally incline invariably to a darker or a lighter purple. The largest columns of giallo antico in Rome are—six in the Pantheon, one pair in St. John of Lateran, and the pair belonging to the arch of Constantine.

Marmo rosso antico.—It is an extraordinary fact that neither the ancient name of this beautiful marble nor the country where it was quarried is known. The grain is extremely fine, and shining in the fracture, and the colour never bright red, but resembling liver, and marked almost invariably with numerous minute, black, crooked lines, like network, so small and faint as to be barely discernible. Livid white blotches, characteristic of a breccia marble, appear in it occasionally, and sometimes livid white veins, interlacing one another generally, but occasionally parallel, though the white, in whatever form it appears, always deteriorates the quality. Specimens have been occasionally found inclining to rose colour, and others, though very rarely, purple; others again, where the three colours, liver colour, rose colour, and purple, appear in the same block of marble. The celebrated statue of the faun in the Vatican, another statue of a faun in the Museum of the Capitol, and a third statue of a faun in the Palazzo Doria, are of rosso antico. The largest masses of it in Rome are the

fourteen steps leading to the high altar in the church of S. Prassede, and the two columns, eighteen palms high, in the Rospigliosi Palace.

MARMOR TÆNARIUM, or MARMO NERO ANTICO.—Texture compact, grain fine, colour deep black, marked occasionally with minute, white, short, straight lines, but always broken and interrupted. Some fine specimens are in the museum of the Capitol, but the largest masses in Rome are a pair of columns in the church of Regina Cœli, and a table in the Palazzo Altemps.

MARMOR JASSENSE, or MARMO PORTA SANTA.—Texture compact, grain fine, and not lustrous in the fracture. Shells, ammonites occasionally, and other marine substances, are found in it. The colours, though in great variety, are never primitive. Dusky red, from the lightest to the deepest shade, is prevalent; and of all the other colours, with the exception of green, which is never found in it, the shades are equally variable. Sometimes it is marked with crooked veins of various shades of red, and sometimes with blotches of various forms, round, waved, and occasionally very minute and reticulated. The colours, however, are never blended together, but the most incongruous are in juxtaposition. The brighter the colour, especially when tending to blue purple, the more valuable the marble. The largest masses of Porta Santa in Rome are four columns in the basilica of S. Sebastian, those in the altar of the Presentation in St. Peter's, others in the nave of S. Agnese fuori le Mura, and the basin of the fountain in the Piazza Colonna.

MARMOR CARYSTIUM, or MARMO CIPOLLINO.—Grain fine, with streaks in the fracture in consequence of strata of mica, which divide the calcareous substance like the coats of an onion, whence the title "*cipollino*." The most common description is a light green colour, with veins of still darker green, composing waves like those of the sea. There is another sort containing a mixture of white and of red. One particular species called "*mandolato verde*" is distinguished by elliptical figures formed by green stripes on a white ground. The latter is highly esteemed, and still more so another, called "*mandolato rosso*," where, *cæteris paribus*, red appears either in the ground or in the veins. And again more valuable is another species containing white parallel streaks on a ground of green. Rare instances exist where waved stripes of bright green appear on a ground of yellow, or of rose colour, or waved stripes nearly black, on a white ground. One species, called "*cipollino marino*," is marked with minute curling veins of very bright green on a ground of clear white. And finally there is a species where streaks of the pure colour of rosso antico are blended with the ground of green. There are some columns in the Braccio Nuovo of the Vatican, belonging to the species of those above cited, the seventh in order; and in the chamber of Parnassus, in the Villa Albani, some fine specimens of the eighth. The largest masses of ordinary cipollino in Rome are the columns of the temple of Antoninus and Faustina in the Roman Forum.

MARMOR CHIUM, or MARMO AFRICANO.—Texture compact, and very hard, frequently with veins of quartz, and sometimes, but seldom, contain-

ing marine substances. The colours are various, and the tints strong invariably. The white, for instance, is the clearest that can be imagined, and the black the deepest. The greens are always bright, and the reds also, the latter varying through all the gradations from splendid purple and coral coloured to the most delicate rose. Yellow, combined with purple, appears occasionally, but seldom. The blotches vary in size considerably from very large to very small, but in colour are distinct, invariably. Marine substances, when they appear, always enhance the quality. When the blotches are grey or green, the marble is called "*bigio Africanato*," or "*verde Africanato*." The most beautiful specimen of Africano marble in Rome is a short column in the octagonal cortile in the Vatican; and the largest masses are the columns in the principal portal of the portico of St. Peter's.

Marmor Molossium, or Marmo Fior di Persico.—Texture compact, grain fine, the ground invariably white, marked with light purple veins, more or less scanty, resembling in colour the blossom of a peach-tree; whence the name "*Fior di Persico*." The blotches are very various in form, sometimes parallel, but more frequently interlacing each other, and in colour fluctuating between clear red and deep purple. A fine specimen of Fior di Persico is the sheathing of the Corsini chapel in S. John Lateran; also the pair of columns of the second altar on the left-hand side of the church of S. Antonio Portoghesi; but the largest and finest specimen of all is a pair of columns in the gallery on the ground floor of the Palazzo Rospigliosi.

Marmor Docimenium, or Marmo pavonazzetto.—Texture compact, grain fine, with shining though not over large scales. Strabo compares it to alabaster, which it not only resembles in the form and the character of its veins, but in its diaphanous quality. The blotches are of different shades of purple on a white ground, and more regularly assorted than the blotches of any other marble, being generally of the same shape and connected together after the manner of figures formed by veins. The most valuable species is when the blotches are of a bright, nearly red purple, and very small. When the blotches of white and of purple are of equal size, it is called "pavonazzetto brecciato." The twelve large columns in the basilica of S. Lorenzo are a fine specimen of pavonazzetto, and a pair of columns in the portico of S. Peter's of pavonazzetto brecciato.

Marmor Phengite, or Marmo bianco e giallo.—Texture very compact, and opaque, of irregular appearance in the fracture, though the grain is composed of large scales invariably. It receives a remarkably high polish. This species is extremely rare. The colours of the specimen which I procured at Ostia are white and yellow, exclusively, disposed in light yellow veins, containing here and there a minute thread of still deeper yellow, on a white ground.

Marmor Corinthium, or Marmo giallo tigrato.—This marble, though faulty in the mass occasionally, owing to the yellow ochre or colorific substance contained in it not uniting with the calcareous portion, takes a very high polish. The colour, comprising bright, well-defined

tints of yellow, can be compared to nothing better than to gum ammoniac. The veins which, upon a ground nearly as light as straw colour, grow deeper and deeper from the centre, resemble the spots of a panther. The species is extremely rare, and there are no other specimens of it in Rome than two very small tablets in the sheathing of a wall in the church of S. Andrea della Valle, underneath the pilasters of the second lateral chapel on the left-hand side; and two similarly small tablets in S. Maria Maggiore, in the tomb of the Cardinal Toledo. A few fragments of it, however, pieces of columns, and a vase or two, were dug up in the year 1824 in the Sabine territory, near Montecalvo.

Marmor Batthium, or Marmo bigio antico.—Grain composed of large and shining scales. When sea-fish and snails are contained in it, as is the case occasionally, it is called "bigio lumachellato." It is also called so when the blotches assume the form alone, without comprising the substance. The colour, a mixture of white and black, is grey, sometimes in blotches and sometimes in stripes or waves, either distinct or mingled confusedly together. When among the grey blotches others appear quite black or quite white, it is called "bigio brecciato;" when there are veins inclining to blue, upon a light-coloured ground, it is called "*bigio venato.*" There are four beautiful columns in the Borgia chambers in the Vatican, of *bigio brecciato;* and the large statue of a lion in the Gallery of Animals in the Vatican is of *bigio venato.* The two large columns in the principal portal of the Basilica di S. Croce are a very fine specimen of the pure *bigio antico.*

Marmor Luculleum, or Bigio morato.—Marine substances are occasionally contained in this species, of which the colour, though not quite black, is nearly so, resembling black marble lightly sprinkled with a uniform coating of dust over the whole surface. According as the shade is lighter or darker, so it is called "bigio morato chiaro," or "bigio morato scuro." When lustrous blotches and pure black appear among the rest, it is the most valuable.

Marmo occhio di Pernice.—The colour of this marble is a fine red, inclining to amaranth, disposed in small circular blotches, the size of the glass of a pair of spectacles, scattered as it were at random upon a ground of light dun colour. Sometimes, though rarely, the blotches are grey, very lightly sprinkled with red, and the ground deep pink; short white lines appear occasionally, differing from the veins of Porta Santa (which the species somewhat resembles), inasmuch as in the one the lines are straight and parallel, and in the Porta Santa crooked and irregular. None but very small fragments have ever been discovered. A specimen may be seen in a small tablet in the high altar of the church of S. Lorenzo in Lucina.

Marmor Proconessium, or Marmo bianco e nero antico.—Very small portions of marine substances, greyish white, and distinctly formed, are frequently contained in this very rare and beautiful marble, of which the colours are black and white, disposed in blotches of various sizes, always angular in shape or in veins; but whether blotches or veins, invariably either

pure black on a pure white ground, or pure white on a pure black ground. But the black and the white are never confused together, neither does the black prevail over the white, or *vice versâ*, so as to enable one to say of the ground and the blotches, which is which. Four columns in the high altar of the church of S. Cecilia in the Trastevere are made of it.

Marmor Celticum, or Marmo bianco e nero di Francia.—The colours of this marble are inferior in strength and brightness to those of the species last cited, and the blotches are less distinct, differing also in form from one another, so as rather to resemble a confused network of milky veins, meandering all over the surface in an irregular manner.

Marmo bianco e nero di Egitto.—Texture compact, grain fine. It receives an extremely high polish, and consists entirely of shells, decomposed in some instances, but always recognizable. The ground is very deep black, covered with small, round, livid white blotches, without veins or streaks. Several statues of idols and of animals in the Egyptian museum in the Vatican are made of it.

Marmo bianco e nero tigrato.—This marble, though purely calcareous, resembles the species of black and white granite whose base is hornblende, and is accordingly sometimes called "*granito tenero.*" The very small blotches, or rather speckles, are black and white, and so equal in size and quantity that neither the one nor the other can be said to predominate. Whether black or white, the form is irregular, and the colour inclines to a tinge of green. Though an ancient marble, the Latin name is not known, and very few specimens of it have been found in the excavations. Some broken columns and vases, in the museum of the Villa Borghese, are made of it.

Marmor Rhodium, or Marmo giallo e nero.—Texture compact, ground black, with golden-coloured veins. Receives an extremely high polish. The mask in front of the tomb of Paul III. in the tribune of St. Peter's is made of it, and cannot be mistaken for Portovenere (a description of modern marble nearly similar in appearance), inasmuch as the mask was sculptured by Della Porta in 1547, previous to the discovery of the quarries of Portovenere. A half column, of which the ground is grey and covered with yellow veins, in front of the church of St. Balbina, is probably a variety of ancient Marmor Rhodium.

Marmo di Cotanella.—The ground of this marble varies from pale red to deep peach colour, and contains numerous short, irregular veins of clear white, of which the texture is more compact than the coloured portion. It is quarried at the present day at Cotanella, forty-five miles from Rome, in the Sabine territory, though the species is ancient, and specimens have been dug up, one especially, the fragment of an ancient pavement, among the ruins of the Villa of Lucullus, near Terracina. The principal columns at the entrance of the nave of St. Peter's are made of it.

Marmor Megarense, or Lumachella bianca antica.—Texture exceedingly tender, and colour very white. Composed entirely of sea shells

so small as to be scarcely distinguishable, though, being thoroughly decomposed and petrified, the surface takes a good polish, and is, moreover, uniform in appearance, owing to the gregarious nature of the small animals whose shells form the substance. Consequently there are various species, each distinguished by a different title, according to the colour and the shape of the blotches. When the shells of land snails, as occasionally happens, are mixed with the mass, it becomes fragile, and takes no polish. Though the ancients made statues of the Marmor Megarense, specimens have been very rarely found at Rome in the excavations.

Marmor Schiston, or Brocatello antico.—This marble is composed of broken shells hardly discernible, together with very shining and saccaroid particles of carbonate of lime. The shelly substance is of various shades of yellow, bright, even golden, one might say invariably; whence, from the similitude produced by the combination of colours to the silk stuff called brocade, the name "*brocatello.*" There is one species altogether yellow, called "*Brocatello orientale,*" and another where violet colour is mixed with yellow, called "*Brocatello di Spagna.*" The blotches of the latter, of which the *anomia ampulla* comprises a considerable proportion, are of middling size, confusedly mingled together, and comprising every shade, from the lightest to the deepest, of yellow and of purple.

Lumachella d' Egitto.—This marble is composed of common oyster-shells, combining in bluish grey and black particles, varying in size from large to small on a white ground. There is one rare species where the ground, instead of being white, is bright yellow; and another, rarer still, where the ground is coral red. None but very small pieces, for the most part fragments of pavements, have been discovered in the excavations. A specimen of the Lumachella d' Egitto, in the Hall of Emperors in the museum of the Capitol, is the cuirass of the bust of Gordian the younger, No. 61.

Lumachella d' Astracane.—This species of marble, distinguished by the terms male and female in its varieties, after the method of Pliny and Theophrastus, is composed of the shells of the Cardium, of which the colour in the female is light yellow, and in the male a deeper shade of yellow, slightly inclining to green, and blotched with red occasionally. Another species, very rare, is entirely white; and another, not less rare, flesh colour. Of the variety styled *male*, are the balusters of the balustrade before the high altar of the church of S. Andrea della Valle; and, of the flesh coloured, the only specimen existing in Rome are two columns in the garden of the Palazzo Corsini. A fragment of Lumachella d' Astracane was found during the reign of Clement II. in the Marmorata.

Lumachella d' Astracane dorata.—Though considered a variety of the preceding by some persons, this marble is quite of a different species, composed principally of the *turbo* and common oyster-shell, and in colour a beautiful golden-yellow, of which the effect is enhanced, in an horizontal section, by the circular, boss-like form of the turbines. In another very rare species the golden-coloured shells are prevalent, and harmonize in an exquisite degree with a ground of purple. None but small fragments have

ever been found in the excavations. A fine specimen of it is the step of the third altar, on the left-hand side, in the Church of S. Maria della Scala, in the Trastevere.

LUMACHELLA OCCHIO DI PAVONE.—Composed of the shells of the Anomia ampulla, that assume a circular form whichever way the section, whence the term *occhio di Pavone*, to which a distinctive epithet is always added according to the colour. Of these varieties, the "rosso"—of which the shelly substance is white and the ground red—is a beautiful and rare species. Of the "nero," also very rare, the shelly substance is white on a black ground. Of the "bigio," the shelly substance is light grey on a ground of a very dark grey. Of the "roseo," the shelly substance is rose colour on a similar ground, but of the lightest possible shade. Of the "pavonazzo" (the most beautiful of all the species of Occhio di Pavone), the shelly substance is livid white on a ground of violet colour. Of the latter species, a pair of large columns which support one of the arches in the Vatican library are a specimen.

LUMACHELLA CORNO DI AMMONE.—This species of lumachella is principally composed of the Cornu Ammonis or Ammonite, of which, however, the form is seldom well defined. Wherever, on the contrary, the form is definite and distinct, the marble is extremely valuable. Generally speaking, the ammonite is contained in all the descriptions of marble inclining to black, frequently in the yellow marbles, and sometimes in Porta Santa; but wherever it appears, be the marble of what species it may, it is then called lumachella.

LUMACHELLONE ANTICO.—The shelly substance of this marble, which is composed of shells, large invariably (whence the name "lumachellone"), and precisely similar in size and form to an Ionic volute of about four inches diameter, and half an inch the breadth of the circular thread or helix, is white on a ground of blue grey. The species was unknown in Rome, until of late years a portion of an ancient pavement formed of it was discovered in the excavations.

LUMACHELLA NERA.—A rare marble, of which the shelly substance is formed of the Anomia complanata, and stelline scattered in very minute fragments over a ground of deep black. A specimen of it is the sheathing of the last altar on the left-hand side in the Church of S. Agostino, and also a part of the pavement of the choir in the Church of S. Maria in Via Lata.

LUMACHELLA ROSSA.—The shelly substance of this marble is probably encrinite, distributed regularly, though sparingly, in very small white circles on a ground of deep red. The species was unknown in Rome till the year 1831, when the only specimen even now in existence, a piece of about two pounds weight, was found among the paving-stones of the streets. It is, nevertheless, the most beautiful, whether on account of the regular form of the circles or the harmony of the colours, of all the species of lumachella marbles.

LUMACHELLA ROSEA.—The shelly substance of this species of lumachella, of which fragments have been discovered at Ostia, is distributed in small

regular particles, resembling the seed of a melon, over a ground of rose colour. A pair of very fine large columns on the ground-floor of the Sciarra Palace are made of it.

LUMACHELLA BIGIA.—Every variety of this species of lumachella is extremely rare, and the shelly substance most commonly composed of large, livid-coloured fragments of shells, resembling the Anomia ampulla, distributed abundantly on a ground of ash-coloured grey. In some varieties the shelly particles are more minute, on a ground of a darker shade of the preceding colour. Sometimes the shelly substance is decomposed and scarcely distinguishable.

LUMACHELLA GIALLA.—This species, which is extremely rare, is a uniform concrete mass of decomposed shells in an undistinguishable state. The ground is deep-straw colour, covered here and there irregularly with purple blotches.

LUMACHELLA PAVONAZZA.—The shelly substance is composed of encrinites, belemnites, and starfish, larger and smaller in size, but always perfectly recognizable, and in colour rose, and sometimes white, on a ground of violet colour. The varieties are numerous, depending on the state of decomposition of the shells; but in all its varieties the species is extremely rare, and none but very small fragments of it have ever been dug up in the excavations.

MARMOR LYDIUM, or ROSSO BRECCIATO.—All marbles formed of fragments of other marbles, either of one or more colours united together in a calcareous mass, are called "*breccie.*" The different breccie are distinguished, according to the size of the fragments—which are never circular, as in the pudding-stone, but always angular—by the term great or small, as are the *pisolites* and *oolites*, from their resemblance to peas, or to the eggs of fish. The diversities accordingly are never accidental, as in the instance of the alabasters or the veined marbles, but always assume a specific character determinable each variety by its proper title.

MARMOR LYDIUM, or ROSSO BRECCIATO.—This breccia differs from Rosso antico by the colour of the ground, which is brighter red, perfectly free from the white veins or small black streaks of the other, though here and there very small angular particles of livid white appear in it invariably. The only specimens in Rome are two very small columns, belonging to a tomb in the cortile of a house adjoining the Church of S. Luigi de' Francesi.

BRECCIA DI ALEPPO is an aggregate mass of grey, brown, dingy black, dusky red, and a small proportion of yellow fragments, forming altogether a very beautiful and very rare marble. A portion of a column, No. 1575 in the Gallery of the Candelabra in the Vatican, is made of it.

BRECCIA DORATA.—In this breccia small, bright, golden, yellow fragments are equally and plentifully distributed over a ground of different shades of purple. The fragments, however, are frequently purple, sometimes flesh-coloured, speckled with white, and those of yellow are of all the

different shades imaginable, comprising oil and orange colour, in which former case the species, which is very valuable, is distinguished by the term "*oleosa.*" It is, however, a valuable breccia in all its varieties, particularly where the yellow fragments are edged with minute red lines or sprinkled with purple. A column in the ninth chapel on the left-hand side in the Church of S. Maria della Minerva is a specimen of breccia dorata, as are also a pair of columns in the third chapel on the left-hand side in the Church of Aracœli.

Breccia corallina.—The fragments of this breccia, which vary from very large to very small, are in colour white, more or less clear, inclining sometimes to yellow, upon a ground of bright coral-red. Sometimes the ground inclines to a paler hue, inferior to rose-colour, and sometimes to dingy purple, in both which latter cases the value of the breccia is deteriorated. The finest specimens are a pair of columns in the high altar of the Church of S. Prisca, and a pair of columns belonging to the Aurora Chamber of the Rospigliosi Palace.

Breccia gialla e nera is an aggregate mass of yellow and black fragments, rather long, but always irregular in form. In some instances the yellow fragments, which always predominate, are distinct; in others spread over the white surface like network, but invariably the yellow, in its brilliant golden hue, surpasses every other marble. In some varieties the yellow blends with pea-green, and the black inclines to different shades of grey, and, blending with the yellow, becomes greenish. The rarest and most beautiful variety contains very small round yellow fragments, inclining to light orange colour, and others of bluish grey. A pair of columns in the altar of the second chapel on the left-hand side of the Church of S. Andrea della Valle are of breccia gialla e nera; and the tazza, which contains the holy water, at the entrance of the Church of S. Carlo di Catinari, is a specimen of the variety last cited.

Breccia color di rosa.—This very rare breccia, a variety probably of the Breccia corallina, has never been found otherwise than in very small pieces. The fragments, which resemble in form those of the breccia dorata, as well as of the brcecia corallina, are deep rose colour, and the ground is lighter red, inclining to flesh colour.

Breccia gialla.—The term "gialla" refers to breccie which, though containing a considerable proportion of yellow, instead of being varieties of one particular species, retain each its own character, and are not therefore to be confounded either with the "*giallo antico brecciato,*" or with the "*breccia dorata.*" One distinctive characteristic, however, of the breccie gialla is, that each fragment is invariably edged with a rim of deeper yellow that encompasses it like a shadow. In cases where the rim is very strongly pronounced, it is called "*breccia gialla ombrata.*" It is considered the most valuable when very small triangular orange-coloured fragments, intermixed with a small proportion of others livid white, are distributed over a ground of a lighter shade of orange. In another variety, very small white and light grey fragments are spread upon a ground of canary-

bird yellow; and in another, the fragments of a fine golden colour appear on a ground of burnt yellow. In another, the fragments are very light grey, almost white, and the ground pale yellow; and in another still, very small white, red, and light blue fragments are scattered over a ground of deep orange.

Breccia della Villa Adriana.—This, the most beautiful of all the ancient breccie, is so called owing to being found, though not frequently, near Adrian's Villa at Tivoli; and also is sometimes called breccia Quintilina from the tract of ground in the same neighbourhood, known by the name of Quintigliolo after the Villa of Quintilius Varus which formerly occupied the spot—occasionally it is distinguished by the title breccia di Prussia, and again by that of breccia d' Ingilterra; in both latter cases, however, without the slightest authority. The prevailing colour of the fragments is that of burnt coffee, intermixed with others of red, green, blue, purple, bright yellow, and sometimes black and white, harmonizing altogether very beautifully. No large masses have ever been discovered; none but small tablets used in the sheathing of walls, such as a specimen that may be seen engrafted on the pilasters of the second chapel on the left-hand side in the Church of S. Andrea della Valle, and another on the steps of the high altar in the Church of S. Dominico e Sisto; a third specimen also appears among the sheathing of the Caetani Chapel, in the Church of S. Pudenziana.

Breccia tracagnina.—This species of breccia is called occasionally *arlecchina*, owing to its similitude, from the variety and contrast of its colours, to the garb of a harlequin. The varieties, however, are each distinguished by an additional epithet, according to the prevailing colour. Where, for instance, among the fragments of black, white, grey, and peach blossom, the black prevails, the species is called "*nera*;" where the peach-blossom prevails among fragments of yellowish grey, "*persichina*;" and where ash colour prevails among fragments of various shades of black, "*cenerina*." One species, composed of exceedingly small fragments of red, green, and white, is called "*minuta*;" but the most valuable is where the fragments of various shades of red, grey, and yellow are in equal proportion. In one very beautiful variety, golden yellow fragment prevail among others of white, red, and blue, of which latter species a moderate sized column in the chamber of the Dying Gladiator in the museum of the Capitol is a specimen. The breccia tracagnina, however, is an extremely valuable marble in all its varieties.

Breccia pavonazza.—The varieties of this breccia are numerous. Each, however, is distinguished by a purple ground, though the fragments differ considerably in form and colour. The most esteemed is where very small light purple fragments, accompanied occasionally with a strip of white, are spread in straight or crooked lines, or in angular or rectangular figures, on a ground of deep purple. In another variety, grey fragments, sometimes well and sometimes ill defined, but inclining to the appearance of a network, and occasionally including a few fragments of red, yellow, and a greenish colour, among the grey, appear on a ground of dark purple.

Another very rare and beautiful variety is distinguished by red, white, and very light purple fragments, on a ground of still lighter purple. Another variety is called "*Serravezza antica*," notwithstanding that the serravezza is a modern and not an ancient marble. The breccia in question, however, is distinguished by angular fragments, white, flesh colour, light green, and light and deep rose colour, upon a ground of the brightest violet colour. In another variety, very small and distinct round fragments of clear white appear on a ground of purple. There is also another variety similar to the preceding, with the exception that the white fragments are, as it were, transparent, and the purple ground is seen through them. Finally, there is a variety where very large fragments, in about an equal proportion of white and purple, are mingled confusedly together. Of the variety last-but-one cited, a very beautiful urn, under the altar of the last chapel on the left-hand side in the Church of S. Antonio de' Portoghesi, is a specimen; as are, of the last variety, a pair of columns belonging to the third altar on the left-hand side in the Church of S. Maria in Via.

Breccia a seme Santo.—This breccia is called after a medicinal preparation, prepared in small grains, like sugar-plums for children. The fragments, or rather speckles, are of two descriptions, either grey and longish in form, or light yellow and triangular, and the ground is purple. The larger the fragments, however, the brighter the colour invariably. There is a variety where the fragments are livid white and yellow, on a ground of chocolate colour; and another, distinguished by the term "*pallida*," where grey fragments nearly white appear on a ground of peach colour. It may be concluded that the breccia a seme santo is a production of Egypt, from the circumstance that an Egyptian idol, No. 1367 in the Gallery of Candelabra in the Vatican, is made of it.

Breccia di Sete Basi.—The very far-fetched appellation by which this species is distinguished has no other foundation than the discovery of the first specimen near the ruins of the Villa of Septimus Bassus, on the Appian Way. It bears some resemblance to the breccia di seme santo, and fragments, occasionally very small in size, of various colours are distributed regularly upon a ground of purple. It is, however, distinguishable by a characteristic difference from all other breccie, inasmuch as the form of the fragments, which are generally whitish mixed with red and yellow, is invariably oblong. One variety is called "fiorita," where very small fragments of red, yellow, and purple, in equal proportion, are mingled together indiscriminately; and in another, called "mandolata," or sometimes "*seme santone di Testaccio*," because some specimens were discovered about the year 1827 near the Monte Testaccio, the fragments, some oval and clearly defined, and others longer and more indistinct, are spread like veins over the purple ground. The most beautiful variety of all contains very small, oblong, and deep rose-coloured fragments, of which two large portions of columns in the chamber of the Dying Gladiator, in the Museum of the Capitol, are a specimen.

Breccia bianca e nera is extremely rare, and different from all the

other sorts of black and white marble. The fragments, rare in number, are clear white, and scattered like a network on a ground of not deep black.

Breccia rossa.—The fragments, of various sizes, elliptical in form invariably, and in colour pale red, white, greenish grey, yellowish, and now and then pure golden yellow; the ground bright red, inclining to purple. In a variety discovered about the year 1830 are some greyish fragments composed of the shells of a common oyster. In another, recently discovered also, occasionally perforated with small holes, and porous, very small, irregular-shaped, bluish fragments appear, on a ground of red, inclining to rose colour, with here and there a spot of canary-bird yellow.

Breccia verde.—Of the green breccie, which, distinct from the "*verde Africanato*" and the *verde antico*, are extremely rare, a specimen has been discovered in the Roman excavations, containing very small, triangular, dark green fragments, more or less bright, upon a ground of bright olive.

Brocatellone.—An ancient breccia, which, though the name implies a relation with brocatello, contains no marine substance whatever. The fragments, moreover, entirely different from those of the brocatello in form and colour, rather large in size, and canary-bird yellow, even lighter coloured occasionally, and distributed over a ground of peach colour, inclining to a light purple, unite together in blotches of equal size and similar form all over the surface. The eight columns belonging to the isolated altar in the transept of the Church of Aracœli are of brocatellone.

Breccia di Egitto.—This breccia belongs to the class of the "*breccie dure*," or "pudding-stones," and is formed of fragments of siliceous substance, and of various colours, differing from those of the calcareous breccie by being circular in form instead of angular. The base, however, though generally of felspar, is occasionally calcareous. The *breccia di Egitto*, of all pudding-stones the most beautiful, is composed of fragments of porphyry, granite, basalt, and quartz, green generally, varying between lighter and darker, and frequently including others of red and yellow, embedded in a compact mass of felspar. The smaller the fragments, which are usually on an average the size of the glass of spectacles, the more valuable. There is a variety less esteemed than the preceding, where very small fragments of deep green appear on a base of purple; and another where, on a base of grey, the very small fragments, white, black, green, and light blue, resemble those of "*seme Santo*." In another variety also the base is grey, and the fragments, white, yellow, and flesh-coloured, of middling size and round in form, are intermixed with numerous black spots the shape of a pear, whence it is called "*frutticolosa*." The breccia di Egitto is the produce of Upper Egypt, and accordingly it contains frequently very fine specimens of granite and porphyry. A large tazza and two columns in the Villa Albani are both magnificent specimens of breccia di Egitto; also a portion of a column in the Palazzo de' Conservatori, in the Capitol, and a very beautiful vase, No. 1667, in the Chamber of Candelabra in the

Vatican: several very broad stripes of perfectly white quartz may be observed in the latter.

MARMORA TAUROMENTANA, or DIASPRI TENERI DI SICILIA.—The island of Sicily produces a greater variety of jasper than any other country, and also many different sorts of coloured marbles, especially from the quarries in the neighbourhood of Taormina. All these marbles resemble jaspers in the colour and form of the blotches, and are accordingly distinguished by the masons by the title of "*diaspri teneri*." It is singular that though there are several ancient columns of siliceous jasper in Rome, and specimens are frequently dug up in the excavations, no fragments of it have been discovered recently. All the varieties commonly known by the title of Sicilian jasper are compact in texture, the grain extremely fine, the substance purely calcareous, very soft under the chisel, and capable of receiving a very high polish. The variety in the form and colour of the blotches is greater than in any other marble, though the colours are invariably inferior in brightness and extremely discordant, assuming all manner of extravagant contrast, such as a green or a yellow stripe, intersected by crooked veins of red, and so forth. A pair of columns in the Church of S. Dionysio are a specimen of ancient Sicilian jasper. The veins of these columns are greyish white, distributed in triangular blotches upon a purple ground. Specimens of modern Sicilian jasper are to be seen in the Roman churches in great abundance: for instance, a fine pair of columns in the Church of S. Luigi Francesi; another pair in the Church of S. Caterina de Sienna on the Viminale; and a third pair, which afford an evident proof of the brilliancy of polish the Sicilian jaspers are capable of receiving, in the third chapel on the left-hand side in the Church of S. Ignazio. These latter columns, however, are not solid, but only sheathed with the material, of which the colours are faint, notwithstanding the lustre.

MARMOR ALABASTRUM, or ALABASTRO ANTICO.—The numerous species of alabaster excel the ancient marbles, not only in brightness of colours and in the variety and distinctness of the blotches, but in the capability of receiving polish. For when the water charged with carbonated lime, to which the alabaster owes its formation, receives no colorific matter, the accumulated masses of stalactite and stalagmite formed by the particles are most beautifully white and diaphanous; and, on the contrary, the colorific matter, when imbibed by the water in its transit through the various strata of the earth, is diffused throughout the substance in an infinite number of tints of extreme delicacy. The multitudinous varieties thus resulting from the process of distillation are distinguished in some cases by the colour, and in others by the form of the blotches; as, for instance, by the epithets "*cotognino*," "*sardonico*," and "*tartaruga*," from the resemblance in colour to the quince, the sardonyx, and to tortoise-shell; and by "*fortezzino*," "*pecorella*," "*giacchione*," and "*pomato*," with reference to the form of a bastion, a flock of sheep, the crystallization of ice, and the spots of a dappled, or more properly speaking, perhaps, an *appled* horse. The colours of alabaster are, in fact, really infinite, including every

shade of every primitive colour, from pure white to the deepest black, though the extremes either of black or white are rarely to be met with in the same mass; one specimen, however, of such a variety may be seen in four large tablets in the pavement of the first chapel on the left hand in the Church of S. Andrea della Valle.

ALABASTRO BIANCO.—White alabaster is whiter than any marble, the texture compact, and the formation stalagmite. The ancient quarries were near Thebes in Egypt, also in Syria in the neighbourhood of Damascus. Another transparent species was produced upon Mount Taurus: the opaque and the transparent exist frequently in the same mass, in veins or strata. The most beautiful specimen in Rome of pure white alabaster is a column in the Vatican library.

ALABASTRO COTOGNINO.—Semi-transparent, and, in consequence of the colour being white, slightly inclining to yellow the colour of a quince, called "*cotognino.*" When of uniform texture and unicoloured, it is called "*cotognino schietto;*" and when it contains veins or stripes deeper in colour and less transparent, it is called "*cotognino venato.*" Generally speaking, however, every diaphanous species of alabaster, not white, including even the grey, be the shade never so light, is comprised in the term "*cotognino.*" The vase which contained the ashes of Augustus, No. 1695 in the Gallery of the Candelabra in the Vatican; the bust of Otho, No. 837 in the same chamber; the busts of Adrian, No. 29, and of Septimius Severus, No. 48, in the Hall of Emperors in the Museum of the Capitol, which three last are of a greenish colour, are all of *alabastro cotognino.*

ALABASTRO POMATO.—When alabaster, otherwise, according to the above definition, "*cotognino,*" contains very small round spots, the colour of honey and of cedar wood, scattered over the surface, it is called "*pomato,*" a corruption from *pomellato*, dapple grey. One very beautiful variety of this species, from the resemblance in colour to the sardonyx, is called "*Sardonico pomellato.*"

ALABASTRO A GIACCHIONE.—This is a species of alabaster not formed by distillation, but a calcareous spar, or aggregate mass of crystals, in the form of triangular pyramids, combining together as by the process of freezing, whence the term "*giacchione.*" The colours are most frequently greyish white, honey colour, deep red, and sometimes violet, resembling the amethyst quartz. After all, however, the *alabastro a giacchione* is considered of inferior quality, splits under the chisel, and is extremely difficult to work. A tazza, No. 1604 in the Gallery of Candelabra in the Vatican, is made of it.

ALABASTRO A ONICE.—The term "*a onice*" applies to all those varieties of alabaster marked by broad alternate stripes, whether straight or crooked, of white and grey alternately, forming squares and triangles occasionally, and frequently edged with a reddish or a yellowish rim. A very beautiful vase of Alabastro a onice is in the Villa Albani.

ALABASTRO A NUVOLE.—Those varieties of alabaster are distinguished by the term *a nuvole* where, upon a unicoloured base, generally reddish, yel-

lowish, or peach colour, there appear round blotches of grey or white, resembling clouds. Sometimes the base is white, and the cloudy blotches, which have invariably the appearance of the formation of stalagmite, red, yellow, grey, red edged with yellow, or yellow edged with red.

ALABASTRO A OCCHI.—A rare and capricious form of stalactite, containing small, circular, and sometimes elliptical blotches, resembling the human eye, distributed scantily and irregularly over a surface generally unicoloured, but sometimes marked with white or grey veins or stripes. In addition to the circular "*occhi*," which are generally white or reddish grey, there are also yellow and grey blotches, in which the yellow predominates, of which latter variety the vase No. 1451 in the Gallery of Candelabra in the Vatican is a fine specimen.

ALABASTRO A TARTARUGA.—The colours, including various shades of yellow, from the lightest flaxen to very deep, and also of deep red, inclining gradually to black, though distinct from one another, are always distributed fortuitously, so as not to define any particular figure, whence, from the resemblance to tortoise-shell, the title "tartaruga." The species, which is extremely rare, and found in very small pieces in the excavations, is considered sufficiently valuable to manufacture into snuff-boxes. The bust of Julius Cæsar, No. 1 in the Museum of the Capitol, is a very fine specimen of alabastro a tartaruga.

ALABASTRO SARDONICO.—This species of alabaster, which is found in very small pieces invariably, is so called from the extraordinary similarity in the distribution of its colours to the Oriental sardonyx, though the resemblance is not general throughout the mass, but in small portions exclusively. The colours of the blotches are various, though similar in every variety: flaxen, for instance, in a variety resembling the flaxen-coloured sardonyx; brown of different shades in another resembling the striped sardonyx; and grey in a third, composed of saccaroid particles of carbonated lime, the counterpart of the dapple-grey sardonyx. The vase, No. 1485 in the Gallery of Candelabra in the Vatican, is an incomparable specimen of the latter variety, as is also the bust of the elder Faustina, No. 2 in the Gallery of the Museum of the Capitol.

ALABASTRO A PECORELLA.—The ground of this species of alabaster is deep blood-red, over which white blotches are distributed so thickly, that the colour is only here and there visible; the white blotches, however, are invariably nearly of equal size, and inclined to circular, so as to bear a close resemblance to a flock of sheep huddled together, whence the title "*a pecorella.*" Moreover, not only are the white blotches invariably uniform and precisely of the same colour, but there is another characteristic that serves to distinguish this species of alabaster from all other varieties, namely, that the blotches are invariably edged with three parallel curved white lines, that, as it were, blend each individual blotch with the red ground. In one variety of the "*alabastro a pecorella*" the ground is white and the blotches of irregular shape, and in colour comprise the various shades, from light red to purple. In another variety small blotches of pale red are

sprinkled over a yellowish ground. And in another variety still, called "alabastro a pecorella fiorito," the ground is indeterminate, and the whole surface covered indiscriminately with very small red and white speckles. Finally, there is a variety, the most beautiful of all, where, upon an exceedingly clear white ground, small circular blotches of splendid purple are distributed like the shells of a *lumachella* marble. The alabastro a pecorella bears occasionally various capricious forms, including, in addition to the figures of sheep, the resemblance of flies and other living creatures. There may be seen, for instance, in a specimen of Alabastro a pecorella now in the possession of the Oxford University, a peacock as accurately delineated as if it were done with a pencil. Two large blocks in the octagonal cortile in the Vatican are a fine specimen of pure alabastro a pecorella; and the bust of Tiberius, No. 4 in the Chamber of Emperors in the Museum of the Capitol, is a specimen of the third variety above cited.

ALABASTRO FIORITO.—All the numerous varieties of alabaster marked with parallel lines, whether in veins or stripes, are improperly distinguished by the term "*fiorito*." The stripes, however, which seldom exceed two-fifths of an inch in breadth, and are frequently very minute, are variegated by an infinite number of tints that comprise every possible shade of the primitive colours. For instance, a large column in the Chamber of the Dying Gladiator in the Museum of the Capitol is marked by alternate stripes of a clear and of a dingy white. A large fluted column in the Villa Albani, which comprises many beautiful varieties of alabaster in the same mass, is striped with white, grey, and yellow. Two large columns in the Palazzo Altemps, an extraordinarily rare variety, are marked by green stripes. A small statue, No. 481, in the Chiaramonti Museum in the Vatican, is marked by green, white, and rose colour-stripes, on a red ground. The leopard in the Hall of Animals in the Vatican is marked with red and white, on a coffee-coloured ground; and, finally, the bust of Lucilla, No. 40 in the Chamber of Emperors in the Museum of the Capitol, a very beautiful specimen, is marked by stripes of a great variety of colours, including light blue and purple. Besides all these varieties, there is an infinite number of others, where the stripes are white and yellow, or black and grey, or red and orange, which latter case, however, is extremely rare.

ALABASTRO FORTEZZINO.—The term "*fortezzino*" applies to many varieties of striped alabaster, where the stripes, without regard to colour, assume the form either of an arch, or a triangle, or a square, or a pentagon, and compose altogether a resemblance to the walls and works of a fortification.

ALABASTRO DI PALOMBARA.—So called for no other reason than because discovered near the Villa Palombara, outside the Porta Pia. This variety differs from all other species of alabaster by being opaque invariably. The texture is compact, and formed in strata; it is also of exceeding hardness, and capable of receiving a most brilliant polish. The ground is usually white, or clear yellow, with blotches of various shapes and colours. Most commonly the ground is clear white, with chesnut-coloured stripes; but there are other varieties distinguished by the additional epithets of "*tartar-*

rizato," "*occhiato*," and "*erborrizzato*," according to the resemblance in the form and colour of the stripes to tortoise-shell, the human eye, or the leaves of plants, respectively. The colours, in addition to white, are usually the lighter tints of yellow, blue, or grey, occasionally of red, inclining sometimes to coffee colour and sometimes to rosso antico. The specimens found in the excavations are almost exclusively fragments of ancient pavements, though the bust of Adrian, No. 68 in the Hall of Emperors in the Museum of the Capitol, is made of it.

ALABASTRO A ROSA.—The ground purple, marked with light-coloured, circular blotches, precisely resembling the rose, with all its natural irregularities, in form and colour. The size, moreover, varying from large to very small, is in most cases conformable to nature. In some varieties the ground is red, and the roses of different shades of red also; in others, the ground is yellow, and the roses of different shades of yellow; and in others, though very rarely indeed, the ground is white and the roses of black, be it lighter or deeper. A large fluted column in the Villa Albani is a fine specimen of the first variety, as is also the stag in the Hall of Animals in the Vatican.

ALABASTRO DORATO.—The term "dorato" is properly enough applied to every variety of alabaster exclusively yellow, inasmuch as the colour, upon a substance so compact, fine-grained, and lustrous, assumes, be the shade what it may, a golden hue. The title "dorato," however, is a general one with reference to colour only, and the varieties are distinguished by additional epithets, such as "*dorato a rosa*," "*dorato a nuvole*," "*dorato a giaccione*," and so forth. The most beautiful of all, and extremely rare, is where the ground, and veins, waves, or stripes, are both yellow, and the former very nearly of the same shade as the latter. Of this there are in the Vatican two specimens; one, the foot of a colossal statue, No. 1706 in the Gallery of Candelabra, and the other the base of a very small bust, No. 389 in the Chiaramonti Museum.

ALABASTRO ERBORRIZZATO.—Wherever *dendrites*, or figures of plants and trees, appear strongly pronounced on alabaster, it is called "*erborrizzato*," as it is also when marked with minute granular speckles, that rather resemble flies or insects: the colour of the speckles, which very frequently appear in the "*alabastro a rosa*," and in the varieties of striped alabaster, is most commonly red and black. The most esteemed variety is where, in the *alabastro a pecorella*, the figures of trees appear marked in red on a white ground.

PORFIDO.—Although the various species of porphyry are properly classed according to the substance that forms the base, whether felspar, sienite, obsidian, &c., the masons distinguish them according to the size and form of the crystals, calling the substance, when the crystals are round and very small, porphyry; and when, on the contrary, the crystals are large and rectangular, serpentine.

PORFIDO ROSSO.—When the base, of the finest red porphyry, is lively red, inclining to purple, with pure white crystals, it is called "*lattinato*."

There is an inferior variety, where the base is deep red, inclining to purple, with crystals either livid white or white tinged with red; and another, inferior still, called "*bastardone*," where the base is purple, with large black blotches speckled with white. The most valuable variety is where the base is grey, with numerous purple, rose-coloured, and greenish crystals. There is also another variety, very rare, where the base is red, inclining to purple, with large quadrangular crystals of greyish white. Two large columns in the Baptistery of S. John Lateran, called otherwise the Church of S. Giovanni in Fonte, are made of the first variety cited, as is also the superb tazza in the Circular Chamber; and the sarcophagi, one of St. Helena and the other of Constantia, in the Hall of the Greek Cross in the Vatican; and, finally, two columns in the Church of S. Grisogono. All the porphyry columns belonging to the ædicolæ in the Pantheon belong to the second variety. The bust of Berenice, in the Villa Albani, is of the third variety. And one entire column, and a portion of another column, in the octagonal cortile in the Vatican, are of the fourth variety.

Porfido nero.—The crystals of black porphyry are of the same size and as white as those of red porphyry; nor is there any difference between the one and the other, excepting the colour of the base, whether red or black. Black porphyry is, however, exceedingly rare, with very little variety in the specimens, further than appears by some very small tablets found in the excavations containing grey elliptical crystals, on the same black base. The only specimens of black porphyry in Rome, both in the Vatican, are a pair of small columns upon the grand staircase above the Hall of the Greek Cross, and a tazza, No. 1718 in the Gallery of Candelabra.

Porfido verde.—The base of green porphyry is deep green, and the crystals, always small and sometimes very minute, are lighter green, slightly inclining to yellow; the colour, however, both of base and crystals is green invariably. There is a variety, of which the base is pea-green, with very small round crystals of lighter green, called "*porfido de Vitelli*," after the name of an artist, Giuseppe Vitelli, who manufactured some beautiful articles of a piece of it which he had the good fortune to discover, for neither before nor since has any more appeared. There is also another variety, of which only one solitary specimen was found in the baths of Titus, comprising very small, round, grass-green crystals, upon a base of bottle-green. A large sarcophagus, under the high altar in the Church of S. Nicolao in Carcere, is a specimen of pure green porphyry, as are also a pair of columns in the seventh lateral chapel in the right-hand nave of the Church of Aracœli.

Porfido bigio, commonly called also "*granito a morviglione*," from the resemblance of the speckles to the pustules of the measles. The base is light grey, with black and white crystals, of which the white prevail in number, and are most commonly round, and the black quadrangular. Among the very many specimens of it in Rome, a pair of large columns in the Chapel of S. Gregory in S. Peter's are the most worthy of notice.

LAPIS LACEDÆMONIUS, or SERPENTINO.—Nothing can be more suitable than the Latin term *serpentine* or the Greek term *ophite* applied to a substance that bears so close a resemblance in colour and figure to the mottled skin of a snake. The base combines various shades of green, verdigris frequently, the effect, according to Pausanias, of copper in the neighbourhood of the quarries; and in addition pea-green, grass-green, and light olive, including occasionally speckles of other colours, red, purple, and black. Fragments and small veins of calcedony, amethyst, and sardonyx occasionally appear in it. The crystals, always, as before observed, large and quadrangular, are as various in colour as the base, comprising every shade of green, from the deepest to the lightest, and from green to yellow. There is one very rare variety of serpentine, of which the base is light green with white crystals, that may almost with more propriety be called round than quadrangular. From its extraordinary hardness, serpentine has been seldom used in the sculpture of statues and architectural ornaments: specimens of it are found among the paving-stones of the streets not unfrequently, and some of the courts of the Palatine were paved with it by Elagabalus. It was used especially by Alexander Severus to compose the description of pavement comprising small pieces of serpentine and porphyry, of which the specimens to be seen in many of the early Christian churches in Rome are called after his name to the present day, "*opus Alexandrinum.*" Of these specimens the pavement of the Church of S. Giovanni e Paolo on the Cœlian is supposed to be one of the best. A pair of small columns in the Chapel of S. John the Baptist in the Baptistery of S. John Lateran are a solitary example in Rome of columns made of serpentine; in addition to which the largest masses of it existing are a pair of elliptical tablets, 6 palms or 4 feet 4½ inches in length, engrafted upon the pilasters in front of the high altar of the Basilica of S. Paolo fuori le Mura; a circular tablet, 5 palms or 3 feet 8 inches nearly, engrafted on one of the ambones in the Basilica of S. Lorenzo fuori le Mura; and a colossal foot in the atrium of the convent adjoining. The statue, however, of which the foot in question forms a part, was evidently of some other material, inasmuch as the fragment that extends to the fastening of the cothurnus is smooth and polished, without showing any appearance of fracture.

LAPIS MEMPHITES, or SERPENTINO BIGIO.—So called from Memphis in Egypt, where it is produced. This species is of extraordinary hardness, the base as well as the crystals, which latter are generally, as is the case in serpentine, quadrangular, of various shades of grey. There is a variety where the base is very light grey, with white crystals; another variety where the base is darker grey, with black crystals; another where both the base and the crystals are of various shades of grey; and yet another, where the base is black, with crystals either white or very light grey. Two vases in the Gallery of Candelabra in the Vatican, Nos. 1622 and 1667, are of the first variety; and two vases, Nos. 1463 and 1508, in the same chamber; also a column that supports the architrave at the entrance of the Santa Capella in the Church of S. Prassede, are of the fourth and last variety.

VERDE RANOCCHIO.—The base of this species of ophite is invariably dark green, with waves, veins, spots, and stripes always exceedingly bright, in colour of a still deeper shade, and thence inclining to yellow or light blue, and in some few instances to red and purple. From the prevalence of green, the brightness, and the peculiar shade, resembling the colour of a green frog, the title "*ranocchio.*" There is a variety where the green ground is marked with white spots; another where it is waved with various shades of green; another where it is marked with black blotches; another where it is striped with yellow; and another still, where the homogeneous colour is green as an emerald. There is also a variety, found near Smyrna, called "*pietra granata,*" and also "Braschia," in honour of Pope Pius VI., to whom a specimen of it was presented, where portions of granite are embedded. Generally, the *verde ranocchio*, which has been referred to by Lucan, under the title of "*Theban,*" is supposed to be produced in Africa. None, however, but very small fragments have ever been found in the Roman excavations. A very small Egyptian idol, No. 1320 in the Gallery of Candelabra in the Vatican, is made of pure verde ranocchio. A vase, of which I cannot state the Number, in the Gallery of Candelabra, is made of the fourth variety; and two large vases, Nos. 1518 and 1528 in the same chamber, of the sixth variety.

LAPIS AUGUSTEUS, or VERDE RANOCCHIO ONDATO.—This species, which has been accurately described by Pliny, was discovered in Egypt in the reign of the Emperor Augustus, and invested with the title "*Augusteus*" accordingly. The base is very deep green, with blotches invariably circular in form, resembling waves and vortices, and in colour lighter green mingled with yellow. An Egyptian idol, No. 1338 in the Gallery of Candelabra, is made of it.

LAPIS TIBERIANUS, or VERDE RANOCCHIO FIORITO.—The *lapis Tiberianus*, referred to in the same passage of Pliny as the preceding, is produced in the same quarries as the *lapis Augusteus*, and very much resembles the *gabbro dell' impruneta* of Tuscany. The base is green, covered with very minute, white, crooked lines, resembling curly grey hair, and so thickly distributed over the surface as almost to conceal the green. An Egyptian idol in the Kircherian Museum in the Collegio Romano is a fine specimen of it, as is also a tripod in the Hall of Animals in the Vatican.

LAPIS ATRACIUS, or VERDE ANTICO.—The verde antico, classed among the serpentines by mineralogists, is composed of serpentine and white granular limestone. Though it is a marble too well known to need any description, it may be as well to observe, that the colours of the green marbles of Vasallo in Sardinia and Lusa in Piedmont so nearly resemble those of verde antico, that none but an experienced person is capable of detecting the difference. The finest specimens of verde antico in Rome are, the twenty-four columns that flank the twelve statues of the Apostles in S. John Lateran; a circular tazza in one of the galleries on the ground-floor of the Palazzo Rospigliosi; four columns of the high altar of the Church of S. Agnese; and two large tables in the Hall of Animals in the

Vatican, the latter remarkable for the perfection of the colours, the deep shade of the black, the lightness and brightness of the green, and the very clear white. There is an extremely rare variety, of which the University of Oxford possess a specimen, where a few blue blotches appear among the green.

GRANITI.—Notwithstanding that the mineralogists make a distinction between granite composed exclusively of quartz, felspar, and mica, and granite composed of quartz and hornblende, which latter is called "*sienite*," I propose nevertheless to consider both sorts indiscriminately; for, in fact, both species are produced in the same quarries, and not unfrequently are even united in the same mass. For instance, red granite, grey granite, black speckled granite, and black granite, commonly appear in the same block, as also strata of grey sienite in masses of red granite. Granite, however, of every species is of extreme hardness, and struck by steel emits fire.

LAPIS PYROPŒCILUS, or GRANITO ROSSO.—The felspar contained in this species of granite is fiery red, variegated by a lighter and a deeper shade, the latter inclining to blood colour, whence the title "*pyropœcilus*." There is a variety where, the mica prevailing over the felspar, the colour inclines to blackish. Another, where the quartz being the most abundant, it inclines to white. Another beautiful though common variety, where the red inclines to violet. Another beautiful variety, deep red, with the exception of the quartz, which is of lighter red exclusively. Of all the varieties, however, the most rare is where the felspar base is copper-coloured and covered regularly with round speckles, formed principally of quartz, with very little mica. There is another variety, which, from the small size of the speckles, resembles porphyry, or marble distinguished by the term "*fiorito*," and called by the masons "*granito minuto*," where the base is of various shades of red, and the speckles principally of black, and sometimes whitish-coloured mica. It may be observed, however, of every species of red granite generally, that the smaller the speckles, the more valuable; and wherever the speckles are small, it always inclines to rose colour. The twelve obelisks in Rome, of which a satisfactory account is given by Zoega, '*De Usu et Origine Obeliscorum*,' are of light red and almost rose-coloured granite, with the exception of that of Aurelian on the Pincio and the large columns in the Church of S. Maria degli Angeli, belonging to the baths of Dioclesian, which are of a shade much deeper. An Egyptian idol, on the right-hand side of the atrium of the Museum of the Capitol, is of the first variety cited; and an Egyptian idol, the fellow to the above, on the left-hand side of the atrium, of the second variety. The tazza of the fountain in the Piazza de Venezia is of ordinary red granite. The five columns in the Basilica of the Santa Croce, and also the eighteen columns in the round church of Costanza, near the Church of Agnese fuori le Mura, belong to the third variety. And, finally, a beautiful tazza, No. 1393 in the Gallery of Candelabra, belongs to the sixth variety.

LAPIS PSARONIUS, or GRANITO DEL FORO.—The base of this species of granite is of the very whitest description of quartz, with speckles containing

a very large proportion of black mica and very little felspar scattered regularly in little round spots over the whole surface, whence the epithet "*psaronius*," from the resemblance to ψαρος, a starling; and, on account of the columns in the Forum of Trajan being made of it, the title "*del foro.*"

LAPIS SYENITES, or GRANITO BIGIO.—This species of granite, more in use among the ancient Romans than any other, is composed of grey and white particles, containing very little mica. It is called, whatever the form of the speckles, "*granitello antico*," and the numerous posts planted in the gateways and at the corners of the streets of Rome are for the most part made of it. There is a variety where the base, very deep coloured, is marked with little, short, black lines, and here and there speckles of copper-coloured mica; and another, including occasionally *laminæ* of red granite. Two columns in the atrium of the Palazzo Farnese, also a portion of a column that supports a vase, No. 1709 in the Gallery of Candelabra, belong to the first variety; and several of the columns of the Pantheon belong to the second variety.

LAPIS ETHIOPICUS, or GRANITO NERO.—This species of granite, frequently mistaken for black basalt, was much used, it would seem, in ancient Egypt, since the greater proportion of the small statues of Egyptian idols in the Vatican are made of it. There is, however, a variety containing *laminæ* of red granite; another sprinkled with few and scarcely discernible particles of white; another with larger speckles, inclining to violet colour; another where the speckles are reddish and the base black; another where the black and white speckles are mingled in various proportions; and, finally, a variety called "*granito della colonna*," where large speckles or long stripes of white felspar, occasionally inclining to green, appear upon a base of black. The two lions at the foot of the Cordonata, at the northern approach to the Capitol, belong to the first variety; a pair of columns in the Braccio Nuovo in the Vatican to the second variety; an Egyptian idol, No. 1320 in the Gallery of Candelabra, to the third variety; the two large sphinxes in the Hall of the Greek Cross in the Vatican to the fourth variety; and the Holy Column, as it is called, in the Church of S. Prassede, is the object from whence the sixth variety has acquired its title.

GRANITO BIANCO E NERO.—This species of granite or sienite is formed of equal proportions of the very whitest felspar and black hornblende, distributed in round spots the size of the lens of spectacles. In Rome there are abundant specimens; among others, a middling-sized column in the third chapel on the right-hand nave in the Church of S. Prassede, and an ancient bathing-basin in the Villa Albani.

GRANITO VERDE.—It is an extraordinary circumstance, considering that green granite is rare and valuable, that the ancient writers, whether or not confounding it with verde antique, serpentines, basalts, and porphyries, have never said a word about it. The base of one of the most common species of green granite, called "*Granito della sedia*," is very dark green, irregularly speckled with small particles of white quartz, that sometimes

assume a reticulated form. There is a variety called, on account of its being produced near Thebes, "*della Tebaide,*" or more commonly "*Granito ad erbetta,*" where the base is dark green, almost entirely covered with minute crooked lines of light green; another, very nearly resembling the *Granito della Sedia,* covered regularly and uninterruptedly over the whole surface with white speckles; another, where the green base, like the marbles called "*fioriti,*" is, as it were, powdered over with grey; another so purely green, that it is difficult to distinguish it from basalt; another, nearly resembling porphyry, where the base is deep green, covered with small speckles of light green. Another, where the base is extremely light green, and the speckles resemble those of serpentine in form and colour; and finally, another variety, the most rare of all, distinguished by the title "*pediculare,*" derived from a small creature that need not be particularized, where the base of greenish quartz is sprinkled with very minute speckles of white felspar and of black mica, covering the whole surface to such an extent that the green base is hardly visible. The chair of S. Peter in the basilica of S. Peter's is the object from which the first variety above cited received its title. A vase in the Villa Albani is a specimen of the second variety. Of the third variety there is no specimen in Rome, and the only one I know of is in the collection at Oxford. A portion of a column, No. 1709, in the Gallery of Candelabra, and another very fine large column in the Villa Mattei, are specimens of the seventh variety.

Lapis Judaicus, or Granito grafico.—The crystals of this species of granite are dark-coloured and sometimes black quartz, distributed in such a manner on a base of livid white felspar as to compose, on viewing a section of the stone, a series of black lines that have the appearance of Hebrew characters, whence the epithets Judaicus in Latin, and Grafico in Italian, to which may be added that of "*grammas,*" which, according to S. Isidore, was applied to it by the Greeks. It is produced in the Tyrol and in Siberia, but none has ever recently been discovered in the Roman excavations.

Lapis Ligusticus, or Granito del Genoa.—This species, which, on account of the hardness of the felspar that it contains, is commonly called granite among the masons, belongs properly to the Serpentines. It is in fact composed of serpentine, felspar, and very frequently diallage. Of these substances the serpentine is deep bottle green, the felspar very pure white, and occasionally, where it appears in very small portions, tinged with green; and the diallage, in particles varying considerably in size, from very large to very small, the colour of brass, and remarkably lustrous and sparkling. Fragments of it are very frequently dug up in the Roman excavations, and as it is quarried even at the present day in the neighbourhood of Genoa, it may be probably included among the marbles of Liguria wrought by the ancient Romans. There are two vases in the Gallery of Candelabra made of it.

Granito del Isola del Giglio.—The little island of Giglio, the ancient Igilium, separated by a narrow channel from the Argentarian pro-

montory, whither the Roman citizens fled and concealed themselves during the incursions of the Goths, contains several ancient quarries of granite, and in fact almost the whole island is formed of it. The species is grey, composed of felspar, quartz, black mica, and small deep green particles of an extremely hard semi-pellucid substance, frequently in the shape of quadrangular prisms, but whether hornblende or serpentine I cannot say. The first pair of columns on the left-hand side in the Basilica of Santa Croce, and also the last column on the left-hand side in the church of S. Grisogono, are made of it.

Granito del Elba.—In the island of Elba there are also ancient quarries containing half-wrought columns lying at the present day in the state in which the ancients left them. The species, the same over the whole island, is light grey, with very small speckles of black mica—so small, in fact, that the masons very frequently call it "*Granitello.*" Three small columns on the Isola Tiberina, which serve as posts to which the floating mills are moored, are made of it.

Lapis Basanites, or Basalt.—Every species of basalt, like granite and porphyry, is too hard to be cut with the chisel, neither can it be wrought with sand, but invariably requires the aid of emery. It is considered a volcanic production, and in the rock assumes various columnar forms. The texture is extremely compact, sound, and hard, though somewhat unctuous to the touch, and incapable of receiving a high degree of polish.

The most ordinary species is the Black basalt, which of all others is the most lustrous, in consequence of the ferruginous particles which it contains. A large ancient sarcophagus, under the high altar of the basilica of the Santa Croce, is a specimen of black basalt.

Another variety, the Coffee coloured, contains a smaller quantity of iron than the black, but is more beautiful and of a smoother surface. A small recumbent statue of Bacchus, No. 1385, in the gallery of Candelabra, is made of it. It is, however, broken, and probably in consequence of the scarcity of the material, repaired with green basalt.

Another variety, the Green basalt, contains about the same quantity of iron as the coffee coloured, and in colour is generally either apple green or the shade of bronze, both which tints appear occasionally in stripes in the coffee coloured, resembling a very beautiful species of jasper produced in Siberia. There is perhaps no other material of equal hardness to green basalt, of which so many statues and other objects have been sculptured. Among many to be seen in the Vatican, the magnificent ancient bathing basin in the octagonal cortile is a particularly fine specimen of green basalt. The bust of Caligula, No. 9, in the Hall of Emperors, in the museum of the Capitol, is also of green basalt.

Lapis Lydius. Pietra di Paragone.—An extremely hard, black substance, very nearly resembling basalt, used for the purpose of testing the quality of the precious metals, by pouring a small drop of aqua fortis upon the particles of gold or silver abraded upon its surface—whence the Greeks applied to it the term "*chrysites.*" The Latins called it "*coticula.*"

Lapis æquipondus.—Belonging to a class called by the ancients "*Lapis Nephriticus*," or "*Giada Orientale*;" included by some with the jaspers, and by others with the agates. Some, again, suppose it to be pure quartz, and others a variety of felspar. The Lapis Nephriticus was also called by the ancients "*Lapis Divinus*," whether owing to occult qualities attributed to it, or its extreme usefulness. *Ascia* is a name given it by the modern Italians, because the Indians make their axes of it. Its hardness is such, that in working it emery scarcely suffices, and diamond powder is used instead. The colour, green exclusively, is frequently light—sometimes dark, though never very deep, and invariably inclining to olive. It has also a degree of transparency equal about to that of wax. The species of all the hardest and deepest coloured, resembling chrysophras, is produced in Egypt. It is also used by the Indians to make their amulets. The Indians, moreover, are acquainted with a means of giving it a fine polish, unknown to our masons, notwithstanding that the surface remains unctuous to the touch invariably. The *Lapis æquipondus* is of extreme hardness, and in colour light green, inclining to olive, and sometimes to blue. The ancients used it to make their weights, whence the title "*æquipondus*." The form of these weights consisted of a circular convex rim between two horizontal planes, on the upper one of which the pounds were distinguished in numbers, and the ounces expressed by dots or small circles; upon the larger ones were also engraved the names of the quæstors or prefects, as in the instance of an ancient weight of two pounds in the possession of Senhor Husson, of the Portuguese embassy, on which the following inscription is engraved:—"*Ex auctoritate Quinti Junii Rustici, Præfecti nobis.*" There are also to be seen, in the Kircherian museum in the Collegio Romano, other ancient Roman weights of the same prefect, similarly inscribed. During the period of the persecution of the Christians these weights were used as implements of death or torture, by being attached to the neck of an unfortunate creature thrown into the Tiber; accordingly many are preserved to this day in the Roman churches as holy reliques. A weight thus engrafted on the wall of a Roman church is called "*Lapis Martyrum.*" Of these, very many specimens may be cited, particularly in the churches of S. Sabina, SS. Cosmo e Damiano, S. Clemente, S. Prassede, S. Pudenziana, S. Paolo alle Tre Fontane, S. Niccola al Carcere, &c.

Lapis Amianthus, or Amianto.—From its extraordinary resistance to fire, the name "*asbestos*" has been applied to this substance, procured by the ancients principally from the island of Cyprus. The moderns, moreover, have distinguished it by many fanciful appellations, such as "*incombustible flax*," "*salamander's wool*," "*feathers of the wing of the Holy Ghost*," "*wood of the Holy Cross*," &c. Though the colour varies considerably from very white to yellowish or grey, and sometimes, though very seldom, to green and red, the *asbestos* is invariably composed of slender threads, such as are capable from their flexibility of being woven into garments which receive no injury, and are cleansed by being cast into the fire, as linen garments are cleansed by water. The threads of different lengths, and of exceeding fineness, sometimes appear in bunches or patches that

seem to have been cut off at the ends with a knife, and sometimes compose the whole mass. The garments actually made of asbestos by the ancient Romans, for the purpose of preserving the bones of the dead after combustion at the funeral, are exquisitely perfect. A specimen, nine palms or nearly six feet six inches in length, is now to be seen in the library of the Vatican; it is contained in the white marble sarcophagus in which it was found, with the skull and bones of a dead body wrapped up in it, in the year 1703, in a pine grove belonging to the family of Cavallini, a mile distant from the city, on the road to Prænestе.

Lapis Cyanus, or Lapis lazzalo.—Lapis lazzuli, described by Pliny and Theophrastus, is a species of semi-transparent, light blue jasper, in colour nearly like the sapphire, and containing patches of pyrites of iron resembling gold dust. It is extremely hard, shining in the fracture, emits fire when struck by steel, and when ground into powder furnishes the colour called ultra-marine. It is distinguished by the varieties of male and female, the former the deeper colour. Where blotches of white appear the value is deteriorated, as it is in a greater degree by blotches of a yellowish hue: in both which latter cases the masons call it Lapis lazzalo di Moscovia, though none, I believe, is produced in any part of Russia. Of the finest species, imported from China, and distinguished by the title "*Orientale*," a fine and curious specimen is to be seen in the decorations of the altar of S. Ignazio in the church of Gesu; and also in the decorations of the altar and sarcophagus of S. Luigi Gonzaga, in the church of S. Ignazio. According to Venuti one whole chamber of the baths of Titus was paved with it.

Smaragdus Cyprius, or Plasma di Smeraldo.—As the light purple quartz, the matrix of the amethyst, is vulgarly called "*mother of amethyst*," so the green quartz, a mineral substance in which the emerald is embedded, is called "*mother of emerald.*" The term "*plasma*" is derived from the "*Lapis Prasius*," a beautiful diaphanous stone, generally light green, the colour of a leek, or as light as French chalk, and sometimes of a deeper shade. It is produced in Egypt, as is a variety of it, the "*Chrysoprasius*," or Chrysophras, which latter is found on the banks of the Nile, and though considered an inferior gem, may more properly, since it yields to the file, be classed among the finer pebbles from its softness. It was found, moreover, in pieces of such large size that the ancients made drinking cups of it. The Plasma di Smeraldo, said to be produced in the Tyrol, is in colour sea green, frequently with yellowish veins, marked occasionally with a blotch of red; sometimes, on the contrary, the green is bright and pure as the emerald. Fragments of it have frequently been dug up in the Roman excavations. The face of the altar of the first lateral chapel in the right-hand nave of the church of S. Andrea della Valle is sheathed with Plasma di Smeraldo.

Molochites, or Malachite.—This substance, capable of taking a fine polish, is a species of stalagmite produced in the time of the ancients in Arabia and China, and at the present day in Siberia and Sweden. Being strongly impregnated with copper, its specific gravity is very great, and the colour green, from the peculiar shade of which, resembling mallows, the

term "*malachite.*" The shades, however, vary considerably, from pea-green to bronze colour, and are distributed in alternate stripes or zones of light and dark, bearing always, however, the character of the stalagmite in the distribution.

Lapis Mithrax, or Pietra di Labrador.—Produced at the present day principally in the island of S. Paolo, near the coast of Labrador, in North America; also in Russia, and in Italy near Vicenza. It is found in large boulders, which are cut into thin semi-transparent laminæ of a greyish colour. When polished, all manner of prismatic hues, green, red, yellow, golden, light blue, and even the precise hue of polished steel occasionally, are reflected upon the surface.

BUILDING AND PAVING STONE.

Lapis Albanus, or Peperino.—Peperino is a volcanic, concrete, heterogeneous mass of ashes, small pebbles, &c., supposed to have been projected in early times from the numerous extinct craters in the Albanian mountains, whence the title "*Lapis Albanus.*" The Italian name "*Peperino*" is derived from "*pepe,*" pepper, which it resembles in the colour, comprising different shades of grey, interrupted occasionally by blotches of other colours according to the substances contained in the mass. It has the peculiar property of becoming more hard and durable by contact with water, and is accordingly wrought into steps for dwelling-houses and basins for the fountains; all the ancient articles made of it, and discovered in the excavations, have been in good preservation. The sarcophagus of Cornelius Lucius Scipio Barbatus, now to be seen in the square vestibule in the Vatican, is a beautiful specimen of peperino.

Lapis Gabinus, or Sperone.—The Gabine stone, like the peperino, is a volcanic concrete, containing, however, a greater proportion of pebbles, and a considerable quantity of small yellowish fragments of a siliceous substance, in addition; it is consequently harder than peperino, and in colour dark ash, mingled with black and deep yellow, with here and there a speck of light yellow. I know not why it is called in Italian "*Sperone,*" but the term *Gabinus* is derived from the ancient town of Gabii, the site of the quarries on the road to Tivoli. The Gabine stone is supposed to have been produced by the extinct volcano now forming the bed of the lake Castiglione. The Gabine stone has been extolled by Tacitus on account of its property of resisting fire; and with regard to its capability of withstanding water, the Cloaca Maxima, which is built of it, affords sufficient testimony. The Tabularium, the Arco de' Pantani, and a great portion of the ruins of the Forum of Nerva, are also built of Lapis Gabinus.

Lapis ruber, or Tufa.—Tufa, which is not to be confounded with a calcareous, porous substance, of very irregular formation and full of holes, which has been referred to by Virgil and Pliny, by the name of "*tofus scaber,*" is composed of the same elemental substances as peperino, though not formed on the spot, as in the other instance, but transported and

deposited by the agency of water, as appears in the section of the banks and quarries, where, owing to the effect of deposition, the upper strata are invariably composed of smaller particles than the lower. It abounds in Italy, especially in the neighbourhood of Rome, and even in the city. Though the colour is never without a slight tinge of red, whence the term "*ruber*," it sometimes varies considerably, especially to a mixture where black is the prevalent colour among bright spots of red, white, and grey; and at other times to all manner of shades from light yellow and dun, to red and deep black. The Tarpeian Rock, the basement of the steps of the temple of Vesta on the banks of the Tiber, the columns of the ruined temple of Hercules Custos within the convent of S. Nicolao ai Cesarini, and the external walls together with several of the half columns of the temple of Fortuna Virilis, are all of red tufa.

Lapis Anitianus, or Manziana.—This substance, in colour very light ash, is occasionally called "*granitic*" or "*felspar lava*," being composed for the most part of vitreous felspar and mica, produced apparently by fusion. Owing to its perfect quality of resistance to fire, crucibles were made of it by the ancients, according to Vitruvius, and at the present day the hearths and fireplaces in Rome are invariably lined with it. The quarries where it is produced are on a spot referred to by Vitruvius under the name of "*Sabatia Stagna*," thirty-five miles distant from Rome, near the lake of Bracciano.

Lapis Tiburtinus, or Travertino.—Travertino is a calcareous and porous species of marble, produced especially in the neighbourhood of Tivoli, along the base of the mountains as far as the little sulphureous stream called "*Solfatara*." The quality, according to the different quarries in the neighbourhood of Rome, where it is dug, varies considerably. One variety, extremely hard and compact in texture, and in colour yellowish white, is produced in the quarries called "*delle Caprine*," near the road to Monticelli. Another variety, more soft and porous, and lighter coloured, from the plains of S. Clemente, where the quarries called "*delle Fosse*" furnished a portion of the travertino used to build S. Peter's, and where a large building then erected for the workmen by Bernini, called the "*Casal Bernini*," exists to the present day. The travertino, however, with which the external walls of S. Peter's are faced, was quarried in the neighbourhood of Fiano. The finest variety of all, almost equal in quality to Carrara marble, is produced near the Taurine baths in the neighbourhood of Civita Vecchia. Another variety is produced in an ancient quarry now remaining in the same state as when worked by the Romans of the Empire, in the district called "*il Varco*," in the Tivoli mountains, which quarry, however, in consequence of the extreme hardness of the travertino, too great to repay the labour and expense of working, is totally neglected. All travertino becomes more sound and compact by exposure to the weather, of which property there are numerous indisputable proofs in the remains of ancient buildings now existing: for example, the tomb of Cecilia Metella, the Colosseum, and the Theatre of Marcellus. When the texture, most commonly porous and full of holes, is compact, as it is occasionally, it is capable of receiving

an extremely high polish, as may be seen in two figures of salamanders upon the façade of the church of S. Luigi de' Francesi, which are considered a specimen of a remarkably fine species of travertino.

Lapis Ligusticus, or Lavagnone.—A species of argillaceous schist, composed of shallow, flat, continuous strata, which readily split into laminæ. The colour is generally brown inclining to black, sometimes reddish, and sometimes greenish. On being struck it is sonorous, when in contact with acids does not effervesce, is very compact in texture, and sometimes hard enough to sharpen razors; it is not, however, capable of receiving a good polish. In the time of the ancients, who used it as we do, for the roofs of their houses and pavements, it was produced in Liguria, whence the term "*Ligusticus.*" By the ancients it was also applied to other purposes, for the bases of pilasters for instance, and even used in sculpture; a bass-relief, No. 17, in the second chamber of the museum of the Capitol, is made of it. Large quantities are quarried near the Castle of Lavagna, in the Genoese territory, where the laminæ are cut into slabs of extraordinary large size, and no less than forty-three quarries are worked at the present day continually.

Lavagna tigrata.—A species which seems to agree with a variety stated by Pliny to have been produced in Egypt, in colour a very dark brown, nearly black, marked with very small yellow spots regularly distributed over the surface; fragments of it have been very frequently dug up in the Roman excavations.

Bardiglio.—A species of grey marble finer in texture than the bigio antico, but not shining in the fracture. It is quarried in the vicinity of the marbles of Carrara.

Lapis Tusculanus, or Selce.—A species of basaltine lava supposed to have been produced by the extinct volcano that now forms the bed of the "*Lago della Colonna,*" once the celebrated lake Regillus, whence the term *Tusculanus*, inasmuch as the lake, thirteen miles from Rome by way of the Porta Maggiore, was comprehended in the Tyrrhenian territory. Though distinguished by the title of "*selce,*" derived from the Latin "*silex,*" it contains no siliceous substance, just as the term "*silex*" was applied by the ancients to siliceous and calcareous substances indiscriminately. The colour is invariably either deep ash, or light ash marked with waves of reddish grey, or brown ash covered all over with little whitish speckles; in the latter case it is called "*tecchiato.*" It invariably contains a small quantity of white or yellowish crystals of *amphigene*, or black of *pyrogene;* and sometimes, for instance in the selce quarried near the tomb of Cecilia Metella, on the Appian Way, *melelite, pseudo-nefiline, and gismondine.* All the ancient Roman roads, of which several magnificent specimens are still in existence, the Appian, the Aurelian, the Ostian, and the Via Sacra, were paved with selce. It is produced, in addition to the places above mentioned, in many parts of Italy, particularly on the hills that overhang the Monte Perzio, in the neighbourhood of Frascati.

C.

Relating to the assimilation of the Roman Palm to English measure.

So far as I have been able to discover, the only authorized standard of the Roman measures that exists in Rome is a scale engraved on a tablet of marble upon the wall in the quadrangle of the Palazzo di Conservatori on the Capitol, by which the Palmo Architettonico, applied to the lengths and heights of buildings, appears equal to about 8¾ inches, divided into 12 oncie or Roman inches, and each oncia into 4 minuti; and the Palmo Mercantile, by which shop goods are sold, divided into similar divisions with the other, 9⅞ inches.

Accordingly, in converting the Roman to the English measure, I have been chiefly guided by a work published in Rome, in a large folio edition, by Monsignor Gilii, in the year 1812, at which period the French Government were in possession of the city, and consequently, as it principally consists of plans and architectural drawings of S. Peter's and the Vatican, and gives the measurements both in French and Roman measure, it is to be presumed that the calculations were made under sufficient authority, though at the present day no official document on the subject of weights and measures, as far at least as I could ascertain, is to be heard of.

The basis, therefore, extracted from the work in question, upon which I have proceeded, is taken from the given height of St. Peter's from the pavement to the vault of the lantern cupola of the dome, carried to five places of decimals, that is to say 526 Palmi Architettonici, equal to 117·52923 French metres. Whence it follows that the Palmo Architettonico is equal to ·223439 parts of a French metre.

Upon these premises, in order to convert the Palmo Architettonico, or Roman palm, to the English foot, I have also had reference to the Parliamentary Report of a select Committee appointed for the purpose of enforcing uniform and certain standards of weights and measures, quoted in the Annual Register of the year 1814, which document shows the result of a comparison instituted between the length of the standard metre of the French Government, calculated at the ten-millionth part of an arc of the meridian, and engraved on a platina scale, preserved in the National Institute at Paris, and the length of a standard yard of 36 inches of the English Government, calculated by the vibrations of a pendulum, 60 in a minute, in the latitude of London.

By the experiment, it appeared that at a temperature of 32 degrees the metre exceeded the yard by 3·3702 inches; and that at a temperature of 55 degrees the excess was 3·3828 inches.

Wherefore, taking the average excess in both cases above referred to at 3·3765 inches, the French metre appears to be equal to 39·3765 English

inches; and as it was before shown that ·223439 parts of a French metre are equal to a Roman palm, these data afford the ground for the following assimilation between Roman, English, and French measure, namely—

Roman Palms.	French Metres.	French Feet.	English Yards.	English Feet.	English Inches.
1·	·223439	·670317	·244389	·733168	8·798
1·368748	·	1·	·	·	13·1255
4·106244	1·	·	·	·	39·3765

I have contented myself, however, whenever I have had occasion to convert Roman palms to English feet, with making use of the decimal ·73, without any nearer approximation.

D.

TABLE, *showing the Time of Noon by the Italian Clocks, calculated according to the latitude of Rome,* 41° 53′ 52″, *and the obliquity of the Ecliptic,* 23° 27′ 48″.

Days.	January. True Time.			February. True Time.			March. True Time.			April. True Time.			May. True Time.			June. True Time.			July. True Time.			August. True Time.			September. True Time.			October. True Time.			November. True Time.			December. True Time.		
	H.	M.	S.	H.	M.	S.	H.	M.	S.	H.	M.	S.	H.	M.	S.	H.	M.	S.	H.	M.	S.	H.	M.	S.	H.	M.	S.	H.	M.	S.	H.	M.	S.	H.	M.	S.
1	18	53	06	18	30	05	17	55	46	17	11	42	16	29	59	15	56	28	15	50	13	16	14	29	16	55	36	17	37	44	18	18	48	18	47	22
2	18	52	47	18	29	01	17	54	25	17	10	14	16	28	37	15	55	44	15	50	39	16	15	41	16	57	03	17	39	09	18	20	00	18	48	01
3	18	52	28	18	27	56	17	53	04	17	08	46	16	27	16	15	55	00	15	51	04	16	16	56	16	58	31	17	40	34	18	21	10	18	48	53
4	18	52	03	18	26	51	17	51	41	17	07	18	16	25	56	15	54	21	15	51	29	16	18	10	16	59	59	17	41	58	18	22	19	18	49	45
5	18	51	38	18	25	44	17	50	19	17	05	50	16	24	37	15	53	43	15	51	53	16	19	25	17	01	27	17	43	22	18	23	29	18	50	14
6	18	51	14	18	24	36	17	48	57	17	04	22	16	23	17	15	53	05	15	52	17	16	20	42	17	02	54	17	44	46	18	24	36	18	50	44
7	18	50	44	18	23	29	17	47	33	17	02	54	16	22	00	15	52	33	15	52	40	16	22	00	17	04	22	17	46	10	18	25	44	18	51	14
8	18	50	14	18	22	19	17	46	10	17	01	27	16	20	42	15	52	01	15	53	05	16	23	17	17	05	50	17	47	33	18	26	51	18	51	38
9	18	49	45	18	21	10	17	44	46	16	59	59	16	19	25	15	51	29	15	53	43	16	24	37	17	07	18	17	48	57	18	27	40	18	52	03
10	18	49	10	18	20	00	17	43	22	16	58	31	16	18	10	15	51	04	15	54	21	16	25	56	17	08	46	17	50	19	18	28	28	18	52	28
11	18	48	35	18	18	48	17	41	58	16	57	03	16	16	56	15	50	39	15	55	00	16	27	16	17	10	14	17	51	41	18	29	17	18	52	47
12	18	48	01	18	17	36	17	40	34	16	55	36	16	15	41	15	50	13	15	55	44	16	28	37	17	11	42	17	53	04	18	30	05	18	53	06
13	18	47	02	18	16	24	17	39	09	16	54	08	16	14	29	15	50	00	15	56	28	16	29	59	17	13	10	17	54	25	18	31	38	18	53	26
14	18	46	03	18	15	11	17	37	44	16	52	41	16	13	18	15	49	46	15	57	13	16	31	20	17	14	38	17	55	46	18	33	11	18	53	40
15	18	45	19	18	13	57	17	36	19	16	51	14	16	12	06	15	49	32	15	58	03	16	32	44	17	16	05	17	57	08	18	34	09	18	53	53
16	18	44	36	18	12	43	17	34	53	16	49	47	16	10	58	15	49	19	15	58	53	16	34	07	17	17	33	17	58	28	18	35	08	18	54	07
17	18	43	52	18	11	27	17	33	27	16	48	19	16	09	50	15	49	08	15	59	43	16	35	30	17	19	00	17	59	48	18	36	07	18	54	16
18	18	43	04	18	10	12	17	32	02	16	47	15	16	08	41	15	48	57	16	00	38	16	36	54	17	20	28	18	01	08	18	37	02	18	54	24
19	18	42	16	18	08	56	17	30	35	16	46	10	16	07	53	15	48	46	16	01	33	16	38	19	17	21	55	18	02	27	18	37	58	18	54	32
20	18	41	28	18	07	39	17	29	09	16	45	05	17	07	05	15	48	42	16	02	28	16	39	43	17	23	22	18	03	45	18	38	53	18	54	35
21	18	40	37	18	06	21	17	27	43	16	44	00	16	06	17	15	48	39	16	03	28	16	40	48	17	24	49	18	05	04	18	39	45	18	54	38
22	18	39	45	18	05	04	17	26	16	16	42	35	16	05	28	15	48	35	16	04	28	16	41	52	17	26	16	18	06	21	18	40	37	18	54	40
23	18	38	53	18	03	45	17	24	49	16	41	09	16	04	28	15	48	39	16	05	28	16	42	56	17	27	43	18	07	39	18	41	28	18	54	38
24	18	37	58	18	02	27	17	23	22	16	39	43	16	03	28	15	48	42	16	06	33	16	44	00	17	28	47	18	08	56	18	42	16	18	54	35
25	18	37	02	18	01	08	17	21	55	16	38	20	16	02	28	15	48	46	16	07	37	16	45	27	17	29	52	18	10	12	18	43	04	18	54	32
26	18	36	07	17	59	48	17	20	28	16	36	54	16	01	33	15	48	57	16	08	41	16	46	53	17	30	57	18	11	27	18	43	52	18	54	24
27	18	35	08	17	58	28	17	19	00	16	35	30	16	00	38	15	49	08	16	09	33	16	48	19	17	32	02	18	12	43	18	44	36	18	54	16
28	18	34	09	17	57	08	17	17	33	16	34	07	15	59	43	15	49	19	16	10	24	16	49	47	17	33	27	18	13	57	18	45	19	18	54	07
29	18	33	11				17	16	05	16	32	44	15	58	53	15	49	37	16	11	15	16	51	14	17	34	53	18	15	11	18	46	03	18	53	53
30	18	32	09				17	14	38	16	31	20	15	58	03	15	49	55	16	12	06	16	52	41	17	36	19	18	16	24	18	46	42	18	53	40
31	18	31	07				17	13	10				15	57	13				16	13	18	16	54	08				18	17	36				18	53	26

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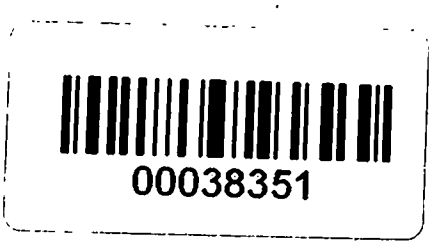
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